

YOU CAN TEACH YOURSELF® GOSPEL PIANO

By Gail Smith

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*This book is available as a book only or as a book/compact disc configuration.

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If you have purchased the book only, a recording (97099CD) of the music in this book is now available. The publisher strongly recommends the use of this resource along with the text to insure accuracy of interpretation and ease in learning.

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WARNING: MUSICAL DANGER IF YOU DON'T READ THIS



Pretending that the person using this book has no previous musical knowledge absolutely scares me! I wish I could personally teach everyone to play Gospel Piano step by step, but since that is not humanly possible, I'm hoping that you will be able to learn to play by going through each page of this book very carefully, all by yourself.

Here are some important things to keep in mind:

The way to begin a musical education is to listen to music around you. Robert Schumann begins his list of 64 rules for young musicians by saying, "The cultivation of the ear is of the greatest importance.

Music employs certain symbols, such as lines, spaces, time signatures, key signatures, clefs, notes, rests, bars, accent marks and tempo markings. There is a whole musical vocabulary out there for you to learn, but just think, It is the Universal language.

The foundation to all skills is developing correct habits. There is no such thing as practice making perfect unless we practice playing perfect. Habit is a powerful force; each time we repeat a note correctly it will become a chain of correct notes. Avoid mistakes by going slowly the first time. The first time largely determines all subsequent times. As a sheet of paper will bend a second and a third time where it was first creased, so try to play the correct note with the correct finger from the beginning. Make it a habit to play slow and play right. Success is assured if you concentrate, practice and have the desire to learn.

Devote a little time every day to practicing the piano. Your fingers will need to adjust to exercise. As your finger muscles get stronger you will be able to play the piano longer. Success comes with time and labor. If you go on patiently, each day you will see progress. "Great men take short steps carefully, no matter how rapidly they are to go," wrote Robert Schumann.

Your desire to play the piano will transform that possibility into reality! Yes, where there's a will there's a way.

GAIL SMITH

Chapter 1

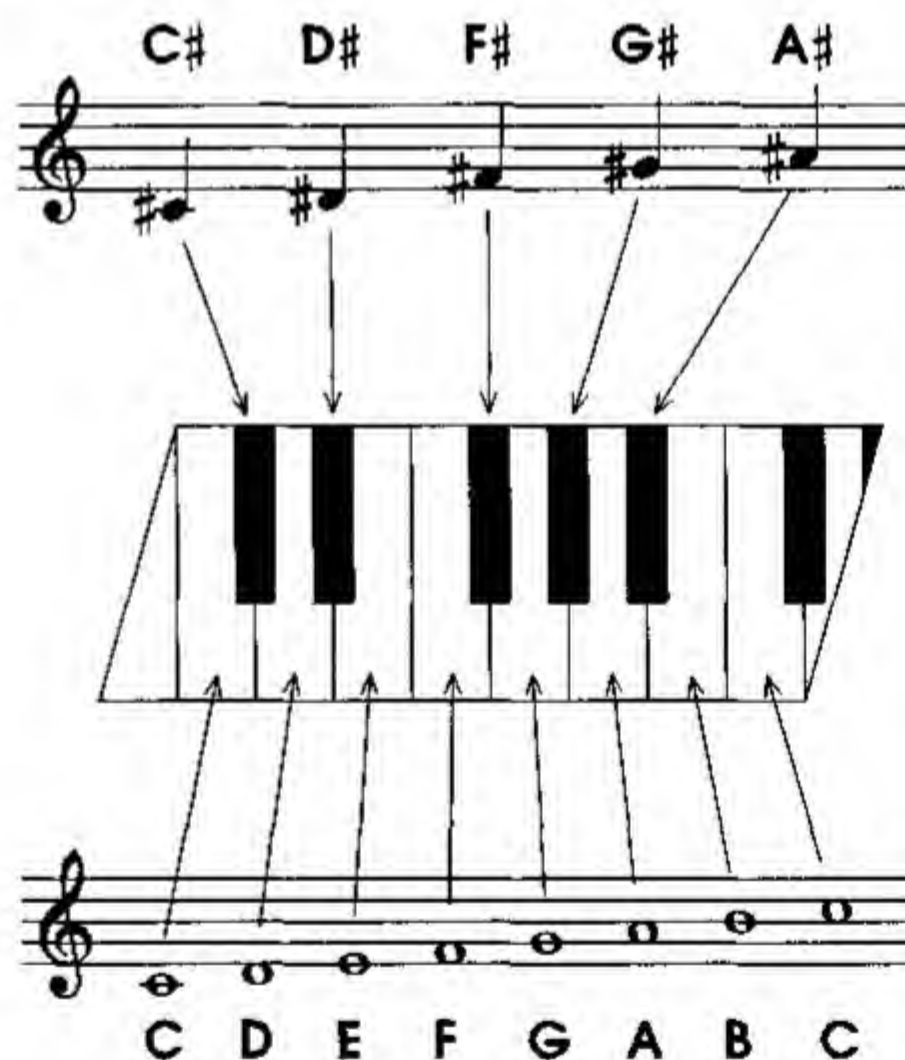
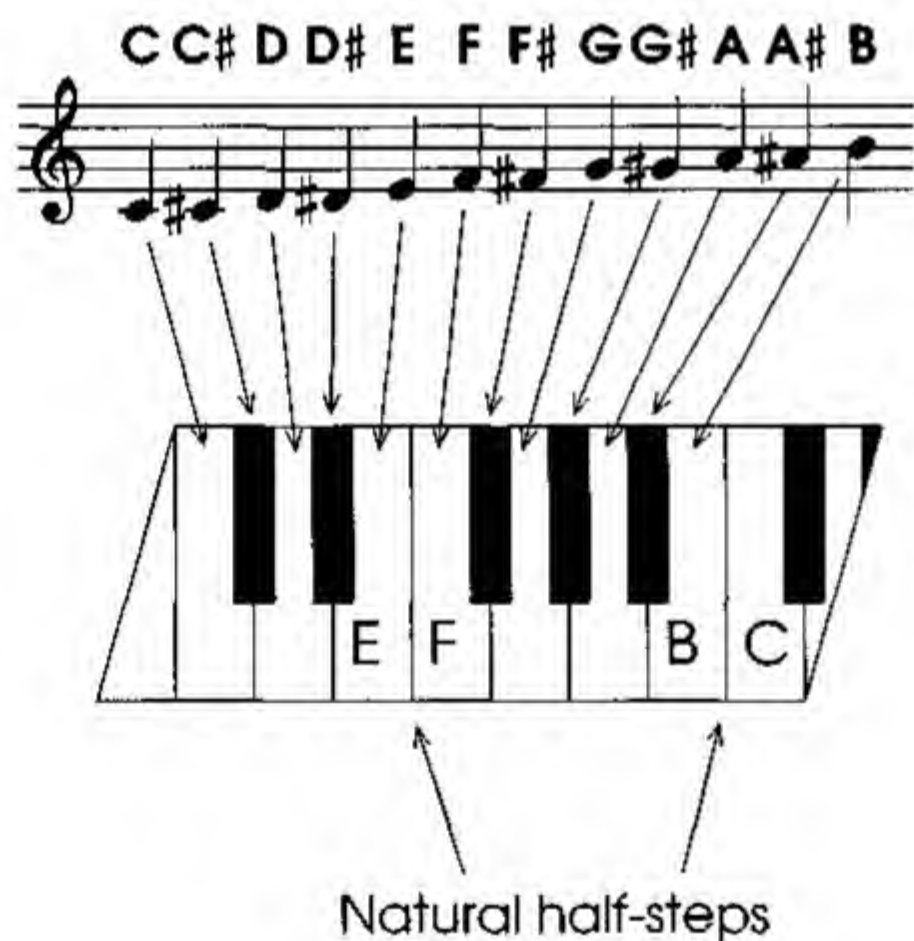
Getting Started

There are seven days in a week. There are seven musical notes. Here they are:



The musical letters repeat over and over as you go up the keyboard. We will learn them one at a time.

Introducing the Twelve Half-Steps



Just as there are twelve months in each year, there are twelve half-steps on the piano in one octave. They repeat over and over again.

Find the groups of two black keys. Next play the groups of three black keys. Then go from the lowest note on your piano and play each key, white and black, till you reach the top. How many keys were there?

Introducing Note I.D.'s

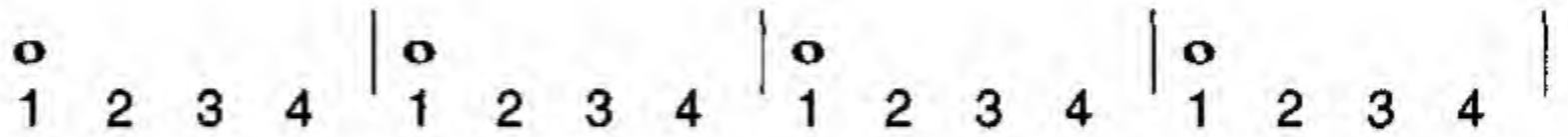
Credit Card

Time Line

A WHOLE NOTE



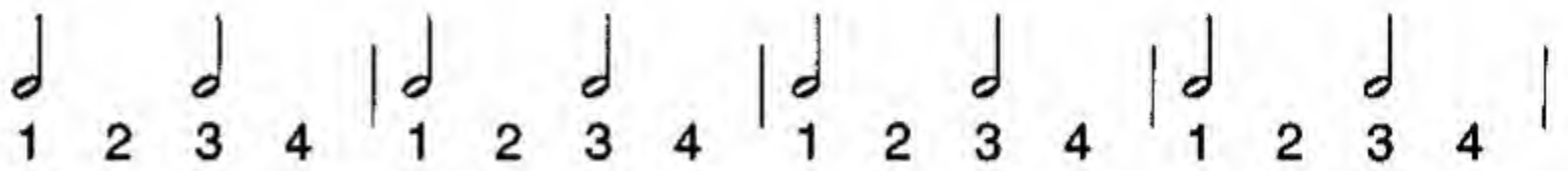
Value: 4 counts



A HALF NOTE



Value: 2 counts



A QUARTER NOTE



Value: 1 count



AN EIGHTH NOTE



Value: 1/2 count

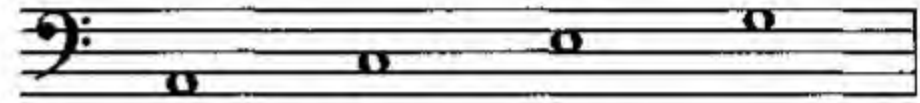


Introducing the Lines and Spaces

Notes may be placed on lines, like these:



Notes may be placed on spaces, like these:



The Treble Clef
Right Hand
Higher Notes

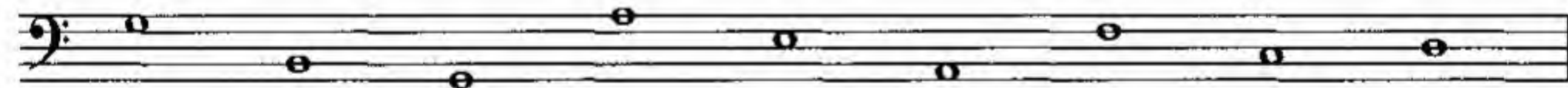
The Bass Clef
Left Hand
Lower Notes

See the difference?

Here's a little quiz. Look at each note and tell if it is on a space or on a line. Write "S" for Space or "L" for Line in the box under the note.



L								
---	--	--	--	--	--	--	--	--



--	--	--	--	--	--	--	--	--

The Gospel In a Noteshell

Fill in the missing letters by naming the notes. Identify the line or space. Look at the chart on the bottom of the page for help.

John 3:16

F o r _ o _ s o l o v _ _ t h _ w o r l _

t h _ t H _ _ _ v _ h i s o n l y _ _ _ o t t _ n

s o n t h _ t w h o s o _ v _ r _ _ l i _ v _ t h

i n H i m s h o u l _ n o t p _ r i s h

_ u t h _ v _ _ v _ r l _ s t i n _ l i _ _

Lines					Spaces				
F					E				
D					C				
B					A				
G					F				
E					D				
C					B				
A					G				
F					E				
D					C				
B					A				
G					F				

Introducing Time Signatures

Each measure of music has a specified number of **beats** or **counts**. The numbers at the beginning of a piece of study will indicate **how many beats** in a measure, and **what kind of a note** gets a beat.



2 Top number = 2 beats in each measure.
4 Bottom number = A quarter note (♩) gets one beat.



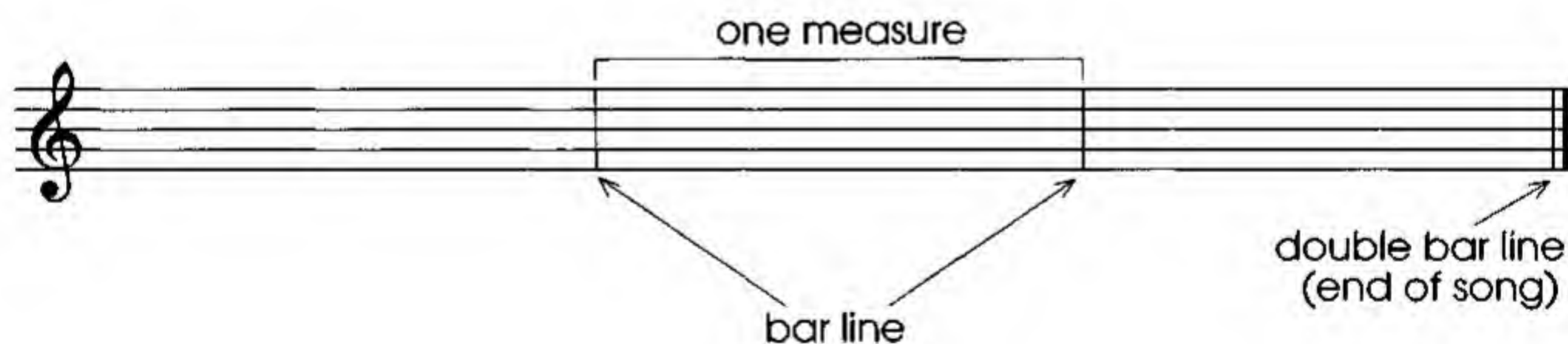
3 Top number = 3 beats in each measure.
4 Bottom number = A quarter note (♩) gets one beat.



4 Top number = 4 beats in each measure.
4 Bottom number = A quarter note (♩) gets one beat.

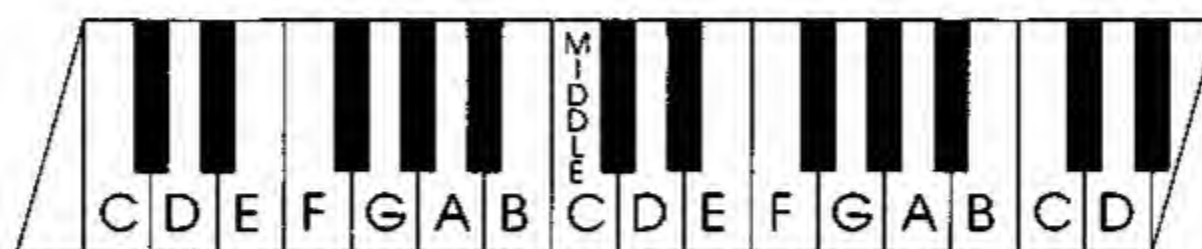


6 Top number = 6 beats in each measure.
8 Bottom number = An eighth note (♩) gets one beat.



From one bar line to another is a full measure. At the beginning of each song, the Time Signature will appear. Watch for it!

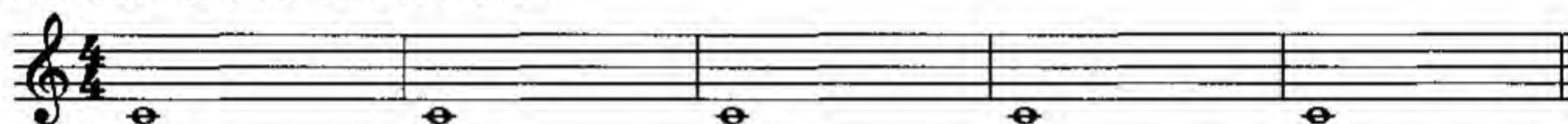
Introducing the Note C



The note at the very top of the piano with 88 keys is a C. Middle C is the fourth C going up from the left side of the piano.

Find and play all the C's.

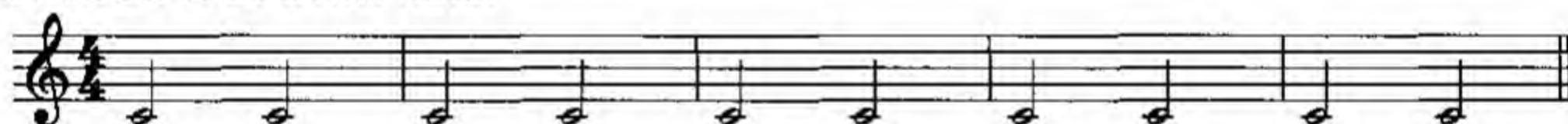
This is Middle C as a whole note:



This is Middle C as a dotted half note:



This is Middle C as a half note:



This is Middle C as a quarter note:



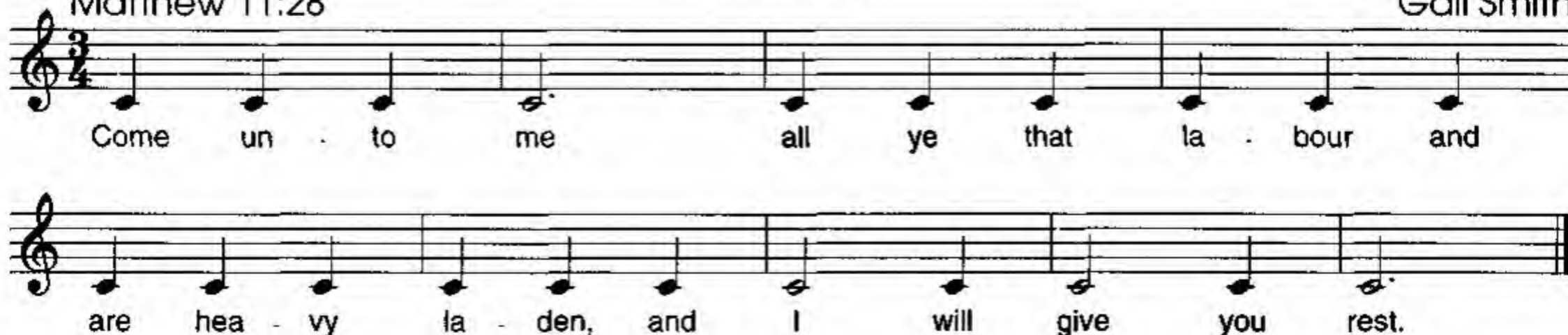
This is Middle C as a running eighth note:



C Song

Matthew 11:28

Gail Smith



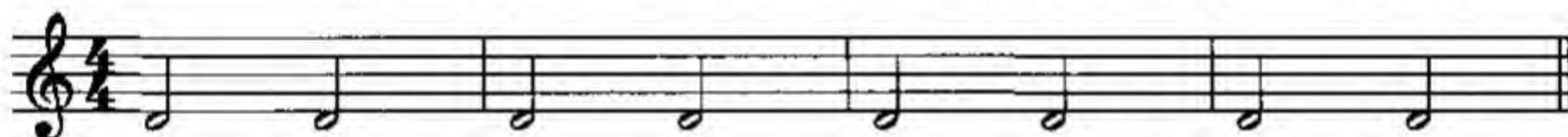
Introducing the Note D



Between the two black keys on the piano you'll find the note D.

Find and play all seven D's on the piano.

D is about to drop off the staff.



D Song

Gail Smith



A diagram of a piano keyboard showing the sequence of notes C, D, E, F, G, A, B, C. The notes are represented by black and white keys, with the sequence starting on a white key (C) and ending on a white key (C).



E can be a whole note.



A musical staff with a treble clef and a 4/4 time signature. It contains four whole notes, each on the second line of the staff (F4).


E can be a half note.



A musical staff with a treble clef and a 4/4 time signature. It contains four half notes, each on the second line of the staff (F4).

E can be a half note.

E can be a quarter note.



A musical staff in 4/4 time showing the letter E as a quarter note. The staff contains a sequence of quarter notes, each with the letter E written above it, demonstrating its duration.

James 1:19b

Gail Smith

Ev - ery man be swift to hear, slow

to speak, slow to wrath.

Gail Smith

Ev - ery man be swift to hear, slow

to speak, slow to wrath.

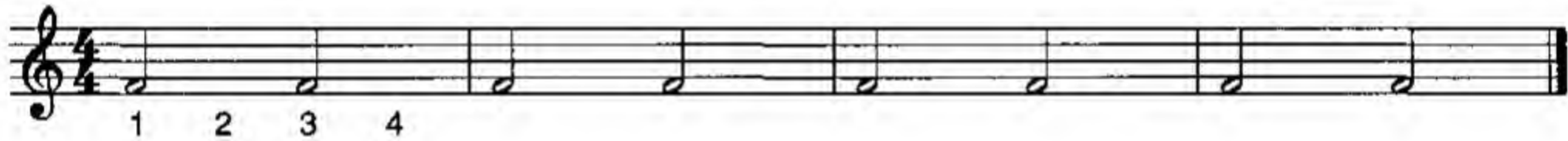
Introducing the Note F



F is the first note in a space.



Count and play:



F Song

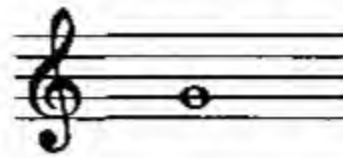
Matthew 4:19

Gail Smith



Introducing the Note G

The note on the second line in the treble clef is G.



Play these ten notes.



Let's review the five white-key notes that we've learned so far.



G Song

Psalm 96:8

Gail Smith

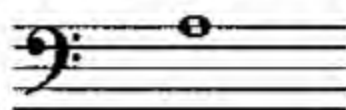


Introducing the Note A

The note on the second space in the treble clef is A.



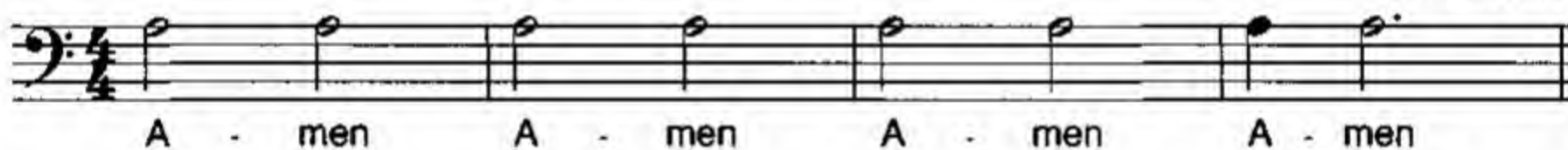
In the bass clef, the note A is on the fifth line.



Play these ten A's.

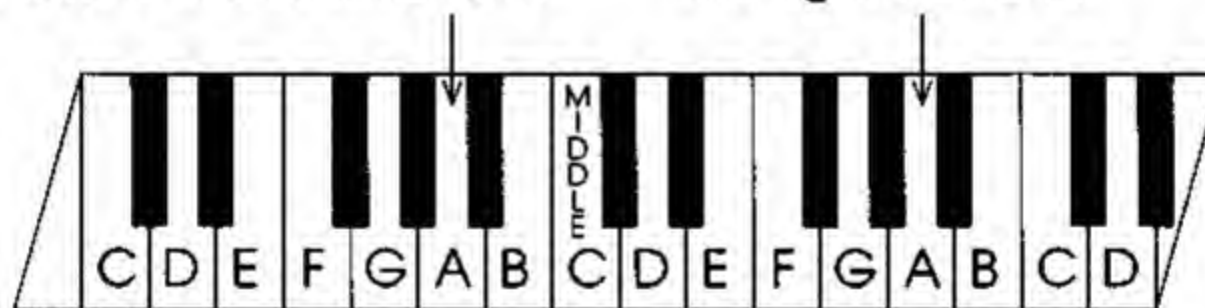
The Left Hand Plays A

Gail Smith

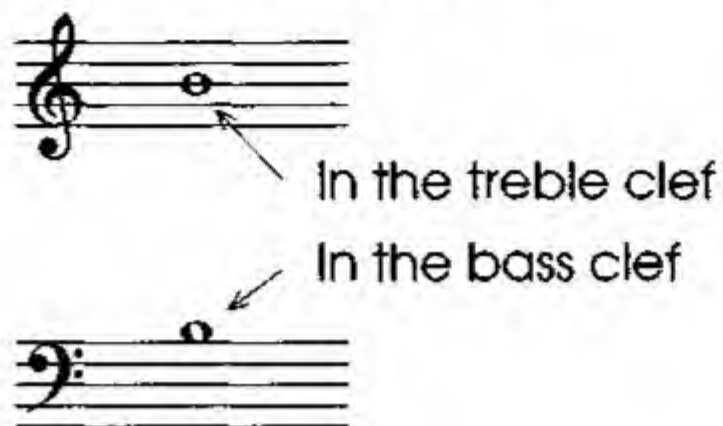


Here is the left-hand A

The right-hand A



Introducing the Note B



There are 8 B's on the piano. Find them.

Treble Clef

Bass Clef

Play these ten B's.

1 2 3 4 5 6 7 8 9 10

The diagram shows a musical staff with ten whole notes, each labeled with a number from 1 to 10. The notes are arranged in two staves, with the first five notes on the treble clef and the last five notes on the bass clef. The notes are B, D, F, A, and C, which are the notes that form the B major scale.

B Song

Matthew 5:48

Gail Smith

Be ye there - fore per - fect, ev - en as your

The diagram shows a musical staff with a treble clef and a 4/4 time signature. The melody is written on the treble clef, and the lyrics are written below the staff. The lyrics are: "Be ye there - fore per - fect, ev - en as your".

Fa - ther which is in hea - ven is per - fect.

The diagram shows a musical staff with a treble clef and a 4/4 time signature. The melody is written on the treble clef, and the lyrics are written below the staff. The lyrics are: "Fa - ther which is in hea - ven is per - fect."

Introducing Rests

Table of Rest Signs

Whole Rest		Quarter Rest	
Half Rest		Eighth Rest	

The Sabbath

Genesis 2:3

And God blessed the seventh day and made it
holy, because on it he rested from all the
work of creating that he had done

Gail Smith

Introducing Dynamics

A Message In Song

The crescendo sign means to gradually play louder.

soft *loud*

John 3:30 Gail Smith

The decrescendo sign means to gradually play softer.

loud *soft*

Introducing Musical Terms

Accidentals

There are signs called accidentals which, when placed before a note, alter the pitch of the note.

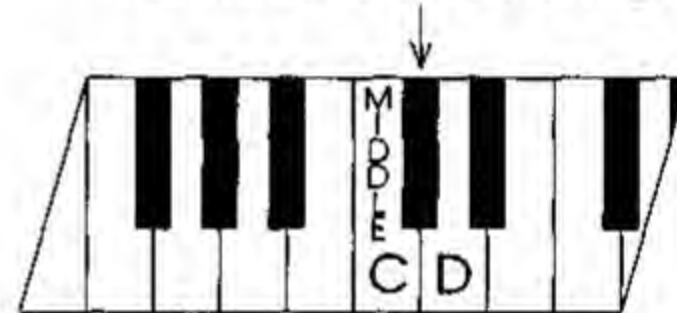
#	Sharp	Raises pitch a half-step
b	Flat	Lowers pitch a half-step
x	Double-Sharp	Raises pitch two half-steps, or one whole-step
bb	Double-Flat	Lowers pitch two half-steps, or one whole-step
♮	Natural	Cancels a sharp or a flat

Enharmonics

C sharp and D flat are enharmonics: they are the same note.



Both notes are located right here.



Other Terms

<i>rit.</i>	Ritard	Slow down
	Fermata	Hold on
<i>sub.</i>	Subito	Suddenly
	Crescendo	Gradually get louder
^ or >	Accent	Play or sing stronger on that note
<i>f</i> or <i>ff</i>	Forte	Play or sing loud
<i>p</i> or <i>f</i>	Piano	Play or sing softly







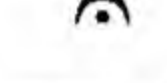

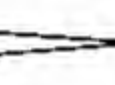



For Your Information

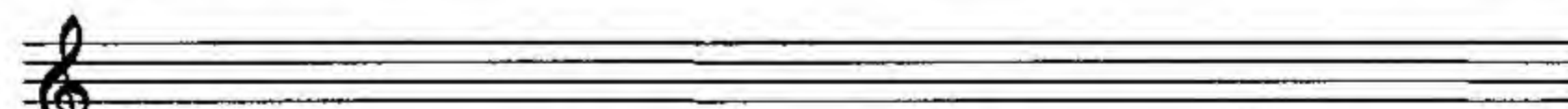
Notes and Rests

Whole note	rest	Half note	rest	Quarter note	rest	Eighth note	rest	Sixteenth note	rest
---------------	------	--------------	------	-----------------	------	----------------	------	-------------------	------

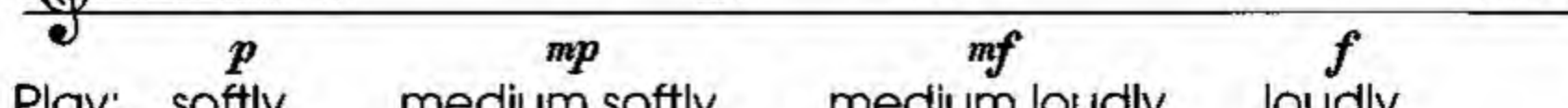


Symbols

	Tenuto	Hold full value
	Accent Mark	Accent
	Marcato	Louder accent
	Sforzando	Sudden accent
	Staccato	Detached
	Fermata	Hold, pause
	Crescendo	Gradually louder
	Decrescendo Diminuendo	Gradually softer
rit.	Ritardando	Gradually slower
accel.	Accelerando	Gradually faster
8va - - -	Al l'ottava	One octave higher than written
	Trill	Rapid alternation between primary note and the note above
	Grace note	Very short ornamental note. (Note: Grace notes are always stemmed up.)
//	Break	Short pause
	Legato	Play smooth and connected
	Slur	These notes belong together
	Tie	Hold second note for its full value



Play: *p* softly *mp* medium softly *mf* medium loudly *f* loudly

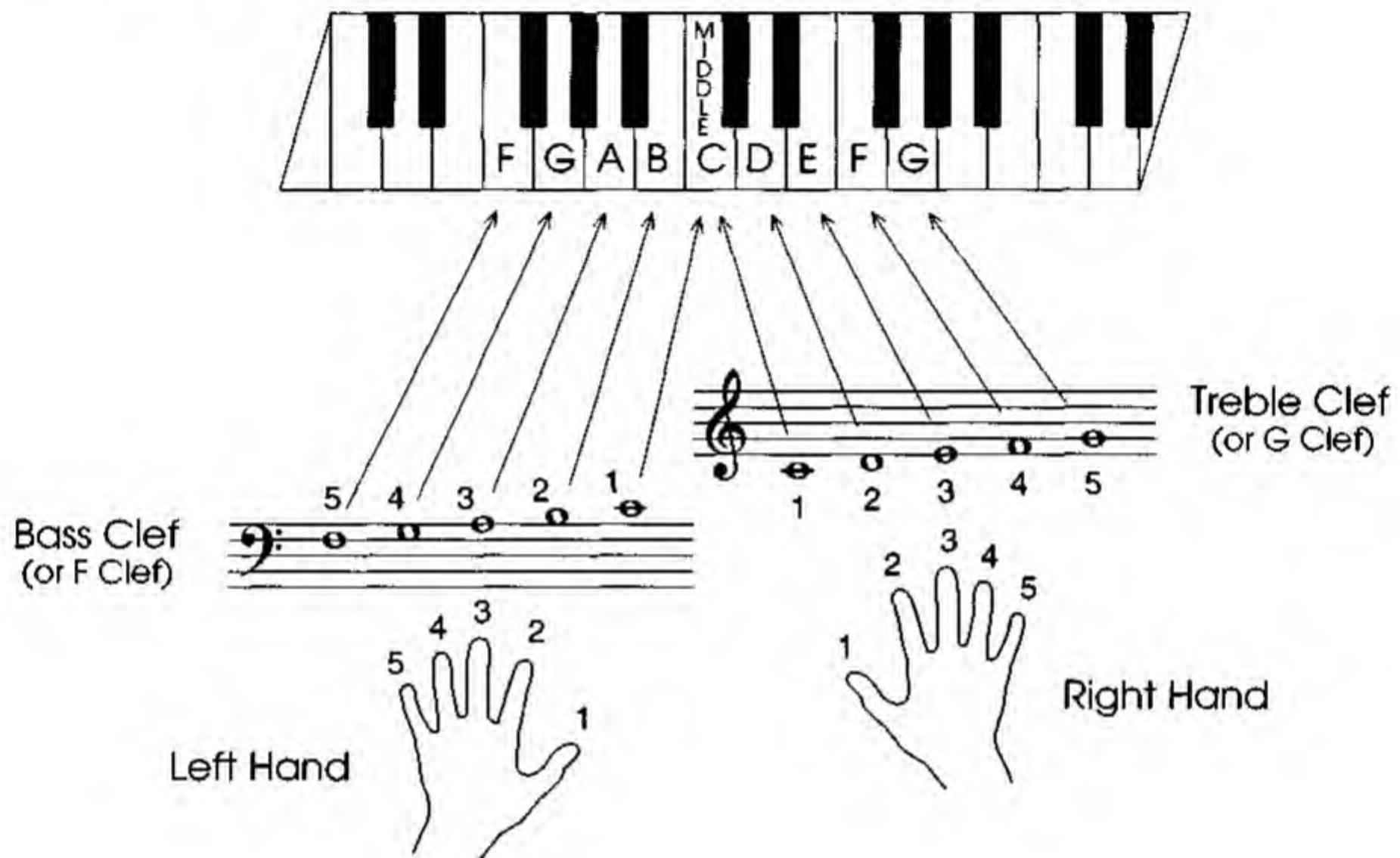


Sustain pedal goes: down up/down up *ped.* down * up

Chapter 2

Learning to Play Songs in the Five-Finger Position of the Key of C Major

The following songs are in the 5-finger position.



In The Beginning

Gail Smith

The first system of musical notation for 'In The Beginning' is in 4/4 time. The right hand melody starts on a whole note C4, followed by a half note G4, a half note A4, and a half note B4. The left hand accompaniment consists of a single whole note C3. The lyrics are: 'God cre - at - ed God cre - at - ed the earth'.

The second system of musical notation continues the melody. The right hand melody continues with a half note C5, a half note B4, a half note A4, and a half note G4. The left hand accompaniment remains a single whole note C3. The lyrics are: 'All the things were made by Him. It was good.'

He Cares

1 Peter 5:7

Gail Smith

Musical score for 'He Cares' in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'Cast - ing all your care u - pon Him, for he car - eth for you'. The bass line is written on a bass clef staff with a key signature of one sharp (F#).

The Just

Romans 1:17b

Gail Smith

Musical score for 'The Just' in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'The just shall live by faith, the just shall live by faith.' The bass line is written on a bass clef staff with a key signature of one sharp (F#).

The Lord Is My Shepherd

Psalms 23:1,2

Gail Smith

Musical score for 'The Lord Is My Shepherd' in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'The Lord is my Shep - herd I shall not'. The bass line is written on a bass clef staff with a key signature of one sharp (F#).

Musical score for 'The Lord Is My Shepherd' in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'want. He mak - eth me to lie down in green'. The bass line is written on a bass clef staff with a key signature of one sharp (F#).

Musical score for 'The Lord Is My Shepherd' in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'pas - tures: He lead - eth me be - side the still wa - ters.' The bass line is written on a bass clef staff with a key signature of one sharp (F#).

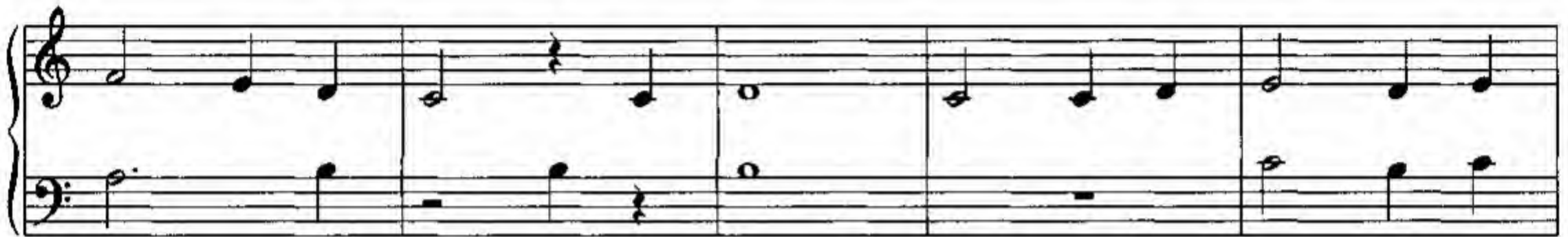
Alleluia, Sing To Jesus

Arr. by Gail Smith



When I Survey The Wondrous Cross

arr. by Gail Smith



Come, Thou Almighty King

arr. by Gail Smith



Chapter 3

Learning to Play a Chord in the Left Hand

A **melody** is a succession of single tones.

A **chord** is a combination of tones sounded together.

A **triad** is a three-note chord.

In each of the following gospel songs you will play the melody and add one of these chords to the left hand.

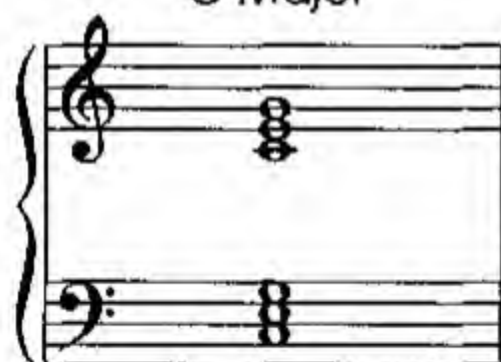
Go back to this chart of chords to find the chord used in each song till you can play them without looking.

The dot shows the spot where the chord is on the piano.

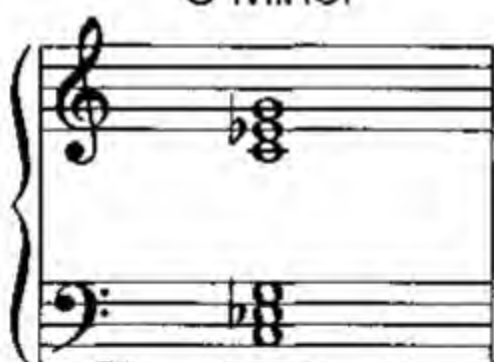
Introducing Chords



C Major



C Minor



C# or D \flat Major



C# or D \flat Minor



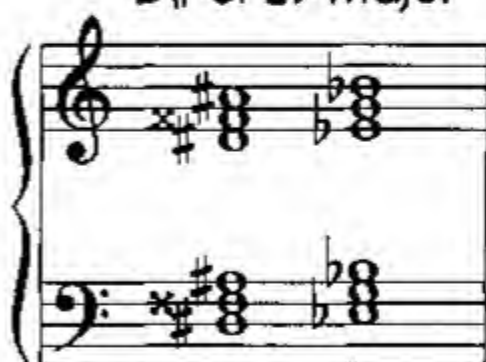
D Major



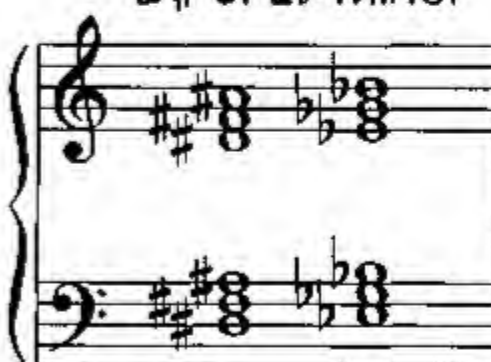
D Minor



D# or E \flat Major

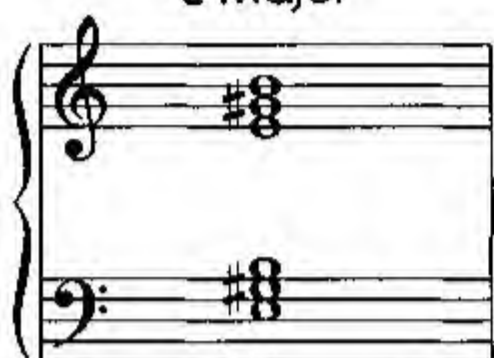


D# or E \flat Minor





E Major



E Minor



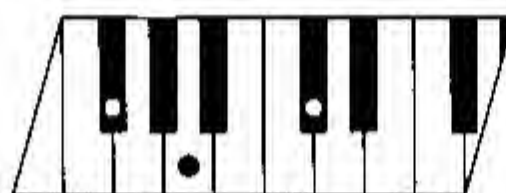
F Major



F Minor



F# or Gb Major



F# or Gb Minor



G Major



G Minor



G# or Ab Major



G# or Ab Minor



A Major



A Minor



Bb Major



Bb Minor



B Major



B Minor



Train Up A Child

Proverbs 22:6

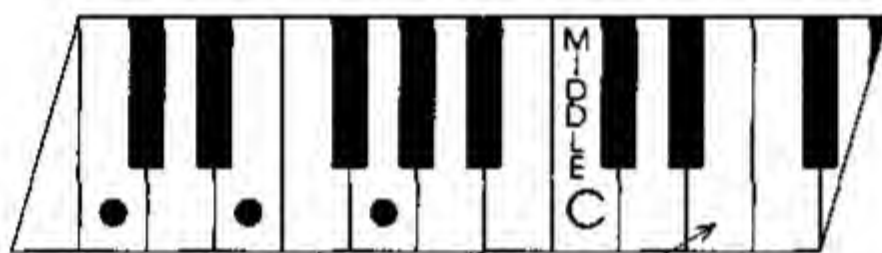
Gail Smith

C

Train up a child in the way he should go, and

C chord

when he is old he will not de - part from it.



Left-hand chord

Alleluia

Gail Smith

E

Al - le - lu - ia Praise the Lord. Al - le - lu - ia Praise the Lord.

Tie (hold 4 more counts)

Sing - with - glad - ness Praise the Lord. Al - le - lu - ia Praise the Lord.

Introducing Triads

A triad has three notes.



The Trinity

Gail Smith

1 3

Praise to the Fa - ther, Praise to the Son.

F chord

5

Praise the Ho - ly Spir - it Three in One.

Praise to the Fa - ther, Praise to the Son.

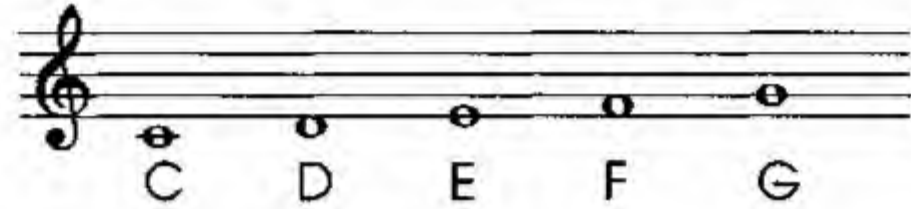
In the Spir - it we are one.

God Is So Good

This is the easiest Gospel song.

It is in the key of C. There are no sharps or flats in the key of C.

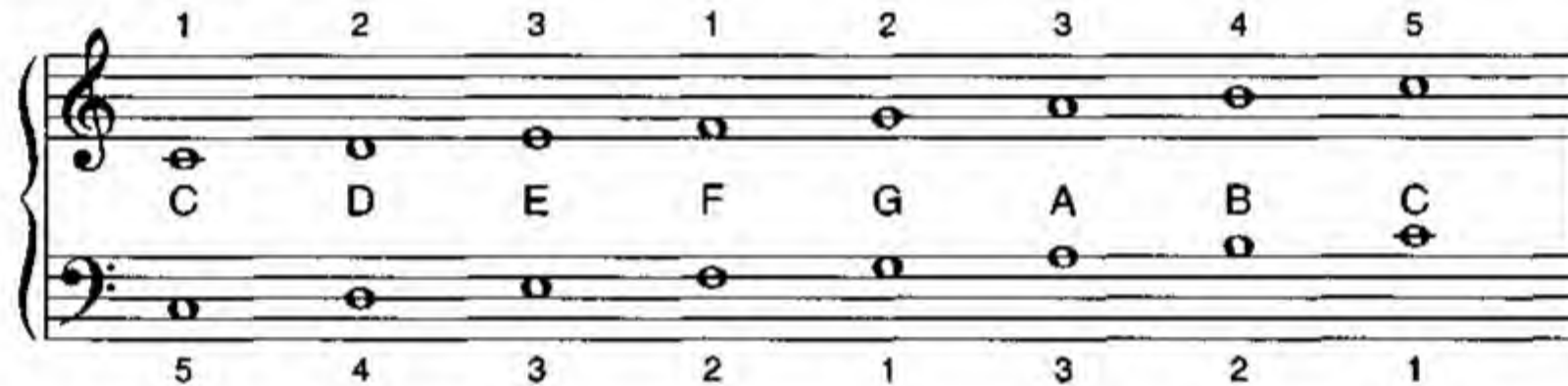
The melody in this song has only five notes:



The 3 major chords in the key of C



First practice the C scale:



Now play and count the melody:

God Is So Good



F Chord (2nd Inversion)

Trust

Gail Smith

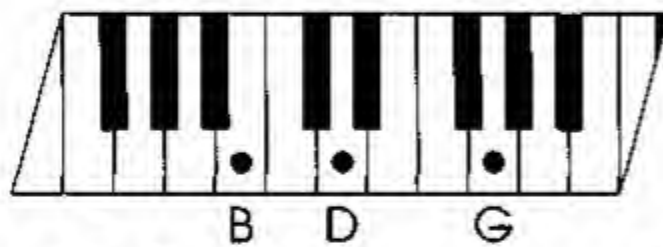
Musical notation for the first system of the song 'Trust'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Trust in the Lord when you are stressed.' Above the staff, the chords C and G are indicated. Below the staff, the chords C chord and G chord are indicated.

Musical notation for the second system of the song 'Trust'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'All will be well, you will be blessed.'

Play the song again using the G chord inversion. It saves a big jump.

Musical notation for the first system of the song 'Trust' using the G chord inversion. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Trust in the Lord when you are stressed.' Above the staff, the chords C and G are indicated. Below the staff, the chords C chord and 1st inversion of the G chord are indicated.

Musical notation for the second system of the song 'Trust' using the G chord inversion. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'All will be well, you will be blessed.'



*Here it is. Find the dots on your piano

G Chord and Inversions

Musical notation for G Chord and Inversions. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Root Position', 'Inversions 1st', and '2nd'.

C Chord Inversions

The diagram illustrates the C major triad and its first and second inversions. At the top, a piano keyboard shows the notes C, E, and G in the right hand and C, E, and G in the left hand. Below the keyboard, two musical staves are shown. The left staff, in bass clef, shows the C chord and its inversions: Root position (C, E, G), 1st inversion (E, G, C), and 2nd inversion (G, C, E). The right staff, in treble clef, shows the same three positions. Arrows connect the notes on the keyboard to their corresponding positions on the staves.

Left Hand
C Chord and Inversions
in the Bass Clef

Right Hand
C Chord and Inversions
in the Treble Clef

Root position
1st inversion
2nd inversion

Example of a Triad and Inversions

G - 5	C - 1	E - 3
E - 3	G - 5	C - 1
C - 1	E - 3	G - 5
Root Position	First Inversion	Second Inversion

Chords in G

These are the chords in the key of G:

G	Am	Bm	C	D	Em	F#dim
I	ii	iii	IV	V	vi	vii

In chord names "m" means "minor" and "dim" means "diminished".

Halleluia

The musical score for "Halleluia" is written in G major (one sharp) and 4/4 time. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. Chord names (G, C, D) are written above the treble staff, and Roman numerals (I, IV, V) are written below the bass staff. The melody in the treble staff uses eighth and quarter notes, while the bass staff provides harmonic support with chords.

When The Saints Go Marching In

(with simple chords in the left hand)

The first system of musical notation is in 4/4 time. The right hand (treble clef) begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The left hand (bass clef) has a whole rest for the first measure. In the second measure, the right hand has a half note C5 and a half note B4, while the left hand plays a C major chord (C4, E4, G4). In the third measure, the right hand has a half note A4 and a half note G4, while the left hand plays a C major chord (C4, E4, G4). The system ends with a double bar line.

The second system of musical notation continues the piece. The right hand (treble clef) starts with a quarter note G4, a quarter note A4, and a half note B4. The left hand (bass clef) plays a C major chord (C4, E4, G4). In the second measure, the right hand has a half note C5 and a half note B4, while the left hand plays a G major chord (G2, B2, D3). In the third measure, the right hand has a half note A4 and a half note G4, while the left hand plays a C major chord (C4, E4, G4). The system ends with a double bar line.

The third system of musical notation concludes the piece. The right hand (treble clef) starts with a quarter note G4, a quarter note A4, and a half note B4. The left hand (bass clef) plays an F major chord (F2, A2, C3). In the second measure, the right hand has a half note C5 and a half note B4, while the left hand plays a C major chord (C4, E4, G4). In the third measure, the right hand has a half note A4 and a half note G4, while the left hand plays a G major chord (G2, B2, D3). In the fourth measure, the right hand has a half note C5 and a half note B4, while the left hand plays a C major chord (C4, E4, G4). The system ends with a double bar line.

When The Saints Go Marching In

(transposed to the key of G)

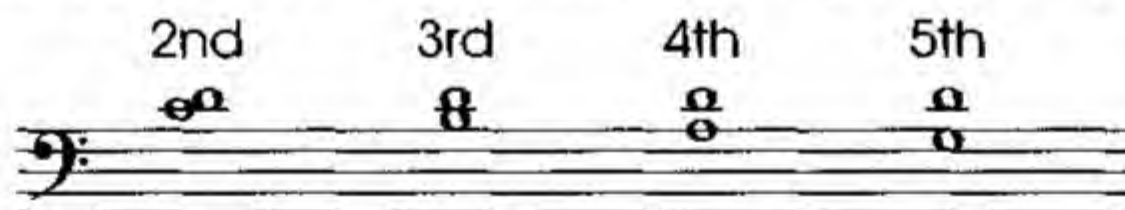
arr. by Gail Smith



Intervals*: 2nd 3rd 4th 5th

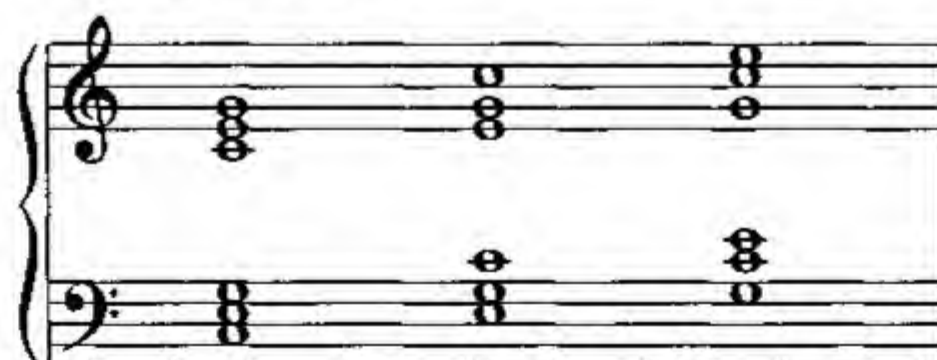


* An **interval** is the distance between two notes. These are 4 examples:



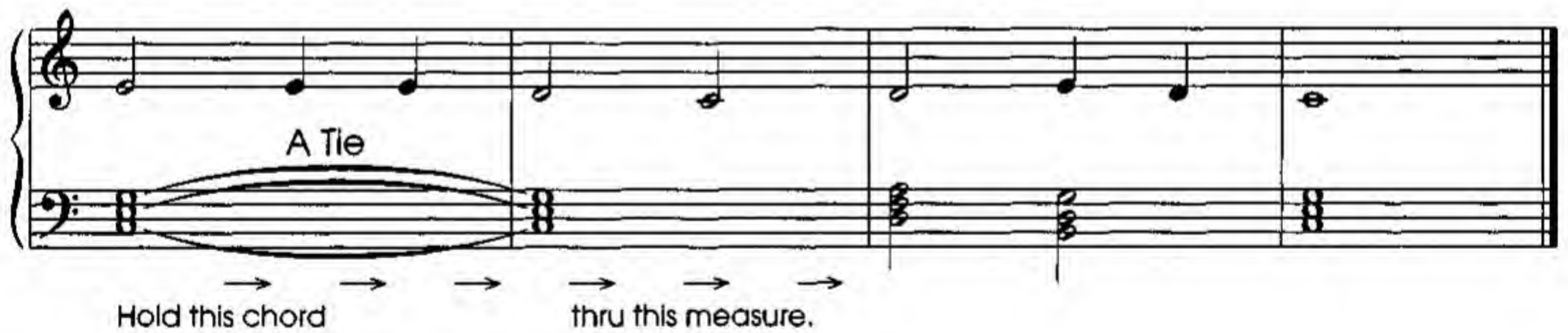
** C chord in the 2nd **inversion**.

Here is the C chord with the inversions:



When I Survey The Wondrous Cross

Lowell Mason



Now here's the same song by Lowell Mason in the key of F. This means that every B note in the song is played a half-step lower, so you must use a black key on the piano.

key signature

F Scale

Chord Chart

1. Play the melody and count.
2. Play the scale.
3. Play the chords used in this song.

Note: With simple melodies the right hand can add an interval of a 6th below the melody as written. This melody has just four notes and uses a 5th tone only once. The left hand is playing a single octave note of the chord.

When I Survey The Wondrous Cross

Lowell Mason
arr. by Gail Smith

Joyful, Joyful We Adore Thee

Beethoven
arr. by Gail Smith



Artillary Song

This chorus is in the key of C. There are accidentals in this song. Accidentals are added flats (b), sharps (#), and natural marks (♮) that are not found in the key signature.

Review of Sharps, Flats, and Naturals



A sharp sign raises a note one half-step.



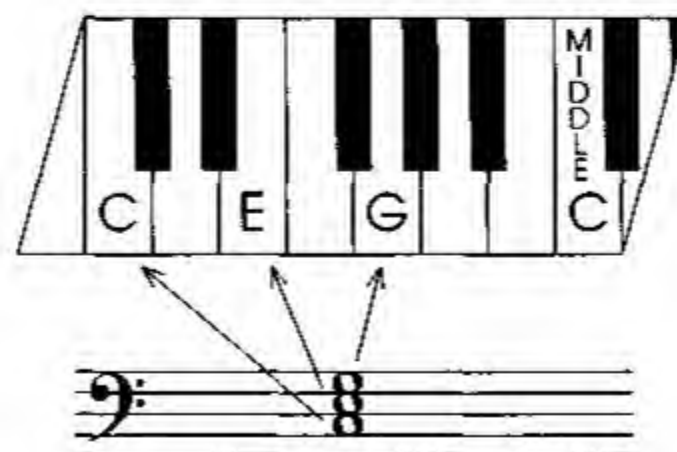
A flat sign lowers a note one half-step.



A natural sign cancels a sharp or flat so you may play the regular note again.

Watch for the accidentals in this song.

Artillary Song



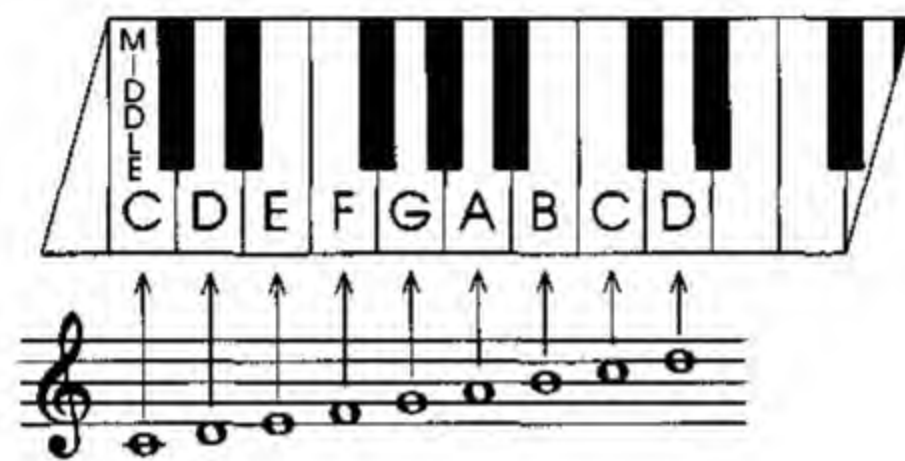
In the following arrangement of the same song, the left-hand accompaniment uses this pattern of the chord note followed by a broken chord:



Artillary Song



Jesus Saves



Jesus Saves



Jesus Saves

The musical score for "Jesus Saves" is written in 3/4 time and consists of four systems of piano accompaniment. Each system contains a treble staff and a bass staff, with a brace connecting them. Chord labels (F, C, Bb) are placed above the treble staff at the beginning of each measure. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes.

System 1: Treble staff starts with a quarter rest, followed by a dotted quarter note (F), an eighth note (A), and a quarter note (G). Bass staff has a quarter rest, followed by a dotted quarter note (F), an eighth note (A), and a quarter note (G). Chord labels: F, F, F, C.

System 2: Treble staff starts with a dotted quarter note (F), an eighth note (A), and a quarter note (G). Bass staff has a dotted quarter note (F), an eighth note (A), and a quarter note (G). Chord labels: F, F, C, F.

System 3: Treble staff starts with a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). Bass staff has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). Chord labels: Bb, Bb, F, C.

System 4: Treble staff starts with a dotted quarter note (F), an eighth note (A), and a quarter note (G). Bass staff has a dotted quarter note (F), an eighth note (A), and a quarter note (G). Chord labels: F, Bb, C, F.

Savior, Like A Shepherd Lead Us

①

Stages of Development

1. Learn melody.
2. Play melody with simple chords.
3. Add a third below the melody note to harmonize.
4. Use broken chord accompaniment in the left hand.

Savior, Like A Shepherd Lead Us

William Bradbury

②

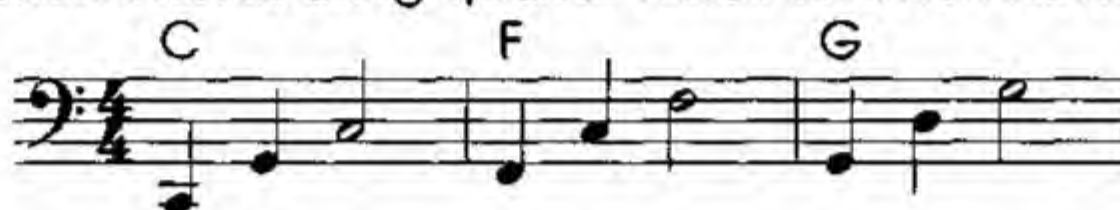
This gospel song is in the key of C. In the next arrangement, the right hand is harmonized with an interval of a third below the melody note:



You may also try an octave with the third as shown:



The left hand plays broken chords using quarter-notes and half-notes:



Savior, Like A Shepherd Lead Us

William Bradbury
arr. by Gail Smith



Do Lord



Following are four gospel styles to use with "Do Lord":

1. Broken chord:



2. Octave first, then chord:



3. Broken octave



4. Harmonic intervals of a 5th and a 6th:



Chapter 4

Playing Rounds

You may play the same melody in both hands. Start the melody over, coming in the next measure.

Play each hand separately first.

When *8va* appears, you play those notes an octave higher than written.

Sing A New Song

Isaiah 55:9

For as the heavens are higher than the earth,
so are my ways higher than your ways,
and my thoughts than your thoughts.

Gail Smith



Amazing Grace

As a Round

John Newton



The First Noel

English Carol

The musical score for 'The First Noel' is presented in five systems, each with a grand staff (treble and bass clefs). The time signature is 3/4. The piano accompaniment includes fingerings for both hands. The vocal line is written in the treble clef of the first system and continues in the treble clef of the subsequent systems. The score concludes with a double bar line in the final system.

System 1: Treble clef contains the vocal line with notes G4, A4, B4, A4, G4, F#4, E4, D4. Bass clef contains the piano accompaniment with notes G3, A3, B3, A3, G3, F#3, E3, D3. Fingerings are indicated above and below notes.

System 2: Treble clef contains the vocal line with notes C5, B4, A4, G4, F#4, E4, D4, C5. Bass clef contains the piano accompaniment with notes G3, A3, B3, A3, G3, F#3, E3, D3.

System 3: Treble clef contains the vocal line with notes C5, B4, A4, G4, F#4, E4, D4, C5. Bass clef contains the piano accompaniment with notes G3, A3, B3, A3, G3, F#3, E3, D3.

System 4: Treble clef contains the vocal line with notes C5, B4, A4, G4, F#4, E4, D4, C5. Bass clef contains the piano accompaniment with notes G3, A3, B3, A3, G3, F#3, E3, D3.

System 5: Treble clef contains the vocal line with notes C5, B4, A4, G4, F#4, E4, D4, C5. Bass clef contains the piano accompaniment with notes G3, A3, B3, A3, G3, F#3, E3, D3.

Tallis's Canon

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps) and 4/4 time. The treble staff contains the melody, which begins with a quarter note D (labeled '1'), followed by a quarter note E (labeled '2'), a quarter note F# (labeled '1'), a quarter note G (labeled '2'), a quarter note A (labeled '1'), a quarter note B (labeled '4'), a quarter note C (labeled '1'), a quarter note D (labeled '4'), a quarter note E (labeled '5'), a quarter note F# (labeled '5'), a quarter note G (labeled '5'), a quarter note A (labeled '5'), a quarter note B (labeled '5'), and a quarter note C (labeled '5'). The bass staff contains a simple accompaniment, starting with a half note D (labeled '1'), followed by a half note E (labeled '2'), a half note F# (labeled '1'), a half note G (labeled '2'), a half note A (labeled '1'), a half note B (labeled '4'), a half note C (labeled '1'), a half note D (labeled '4'), a half note E (labeled '5'), a half note F# (labeled '5'), a half note G (labeled '5'), a half note A (labeled '5'), a half note B (labeled '5'), and a half note C (labeled '5').

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple tune with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a series of eighth and quarter notes. The bass staff contains a simple accompaniment, primarily consisting of a single note (F#) held for the duration of each measure, with some rests. The score is divided into four measures by vertical bar lines.

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece consists of 16 measures, divided into four groups of four measures each. The melody is a simple, folk-like tune. The bass line starts with a whole rest in the first measure, then follows the melody with a lower octave in the subsequent measures. The piece ends with a final chord in the 16th measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of four measures. The first measure has a treble staff with notes G4, A4, B4, and C5, and a bass staff with notes G2, A2, B2, and C3. The second measure has a treble staff with notes A4, B4, C5, and B4, and a bass staff with notes G2, A2, B2, and C3. The third measure has a treble staff with notes G4, A4, B4, and C5, and a bass staff with notes G2, A2, B2, and C3. The fourth measure has a treble staff with notes A4, B4, C5, and B4, and a bass staff with notes G2, A2, B2, and C3. The piece ends with a double bar line.

There are two ways to play a round. One way is to have the melody in the treble start first. The other is to have the bass start as Leader. Here are both ways:

My Shepherd Will Supply My Need

American Melody
arr. by Gail Smith

Leader



My Shepherd Will Supply My Need

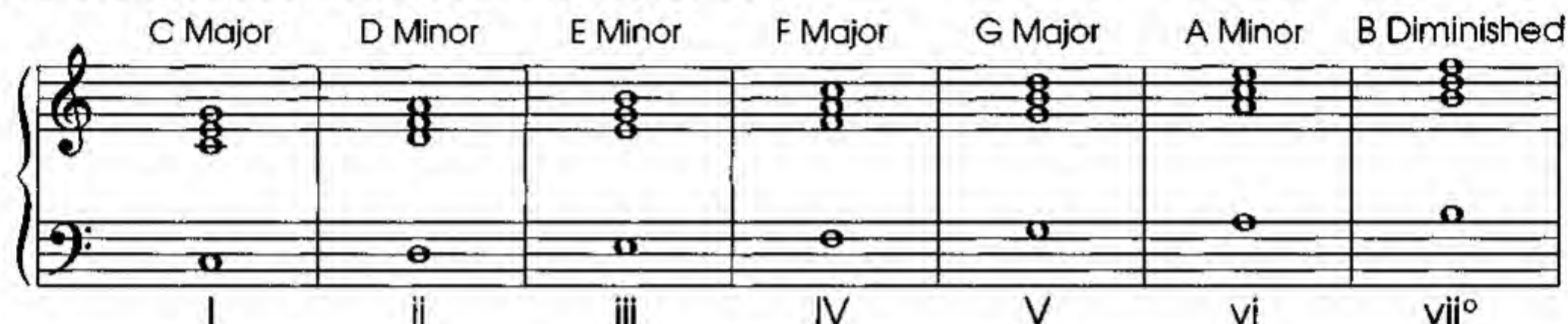


Chapter 5

Left-Hand Fill for Chord Progressions

It is very important to understand that every key has seven chords that belong to it.

These are the seven chords in the key of C:



In playing gospel songs, we often use only the I, IV, and V chords. These three chords are the major chords in every major key. The three minor chords are ii, iii, and vi.

Play all these chords and listen to each different sound.

In the key of C, the major chords are C, F, and G. The minor chords are Dm, Em, and Am.

In "Left-Hand Fills for Basic Chord Progressions", only the Roman numerals are given. So, start thinking in those terms as well as remembering that a V chord is G in the key of C.

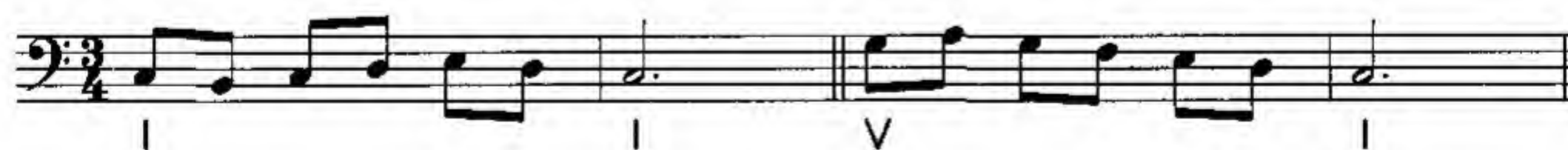
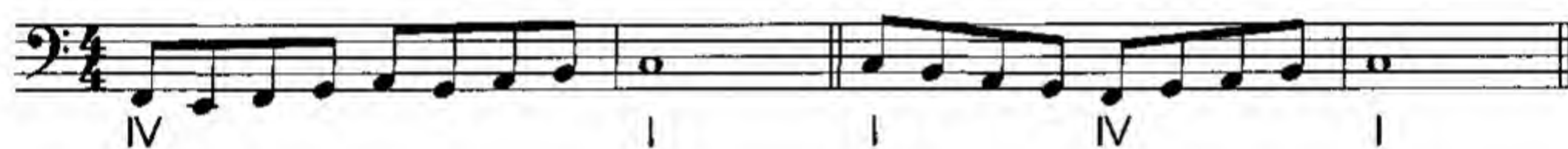
Here is a chart with the names and numbers of every major key. Each key has seven chords.

key	I	ii	iii	IV	V	vi	vii°
C	C	Dm	Em	F	G	Am	Bdim
G	G	Am	Bm	C	D	Em	F#dim
D	D	Em	F#m	G	A	Bm	C#dim
A	A	Bm	C#m	D	E	F#m	G#dim
E	E	F#m	G#m	A	B	C#m	D#dim
B	B	C#m	D#m	E	F#	G#m	A#dim
G^b	G ^b	A ^b m	B ^b m	C ^b	D ^b	E ^b m	Fdim
D^b	D ^b	E ^b m	Fm	G ^b	A ^b	B ^b m	Cdim
A^b	A ^b	B ^b m	Cm	D ^b	E ^b	Fm	Gdim
E^b	E ^b	Fm	Gm	A ^b	B ^b	Cm	Ddim
B^b	B ^b	Cm	Dm	E ^b	F	Gm	Adim
F	F	Gm	Am	B ^b	C	Dm	Edim

The Fill Chart on the next page helps you link all the chords in the left hand, giving you the "gospel sound."

Left-Hand Fills for Basic Chord Progressions

Gail Smith



Using Left-Hand Fills for Numbered Basic Chord Progressions

In the example below, "God Is So Good," the chords are:

C G G C C F G C

Using the Fill Chart the left hand was filled in with the appropriate chord progression:

I V V I I IV V I

God Is So Good

The musical score for "God Is So Good" is presented in three systems. Each system contains a right-hand melody and a left-hand bass line with chord fills. The chords are indicated by Roman numerals: I, V, V, I, I, IV, V, I.

For help in modulating, you will find this book useful:



Halleluia

The musical score for 'Halleluia' is written in G major (one sharp) and 4/4 time. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. Chord symbols I, IV, and V are placed above the treble staff. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line after the fourth system.

Perhaps you are wondering . . .

1. Question: Why are there only three beats at the end of this song?

Answer: Beat 4 is at the beginning, and when there is a "pickup" beat at the beginning, you deduct the amount of that beat from the end.

2. Question: Why are there two lines at the end of the song?

Answer: Each measure is separated from its neighbor by one line, but at the end there are two lines so you know it is the end.

3. Question: Why are there sharps at the beginning of the lines?

Answer: This is the **key signature** and tells you that every F in the song will be sharped (raised a half step). The sharp must appear at the beginning of each line for the song to remain in the key of G.

Using the "Left-Hand Fills for Basic Chord Progressions" chart on pg. 51, write out the left hand for this hymn:

Stand Up, Stand Up For Jesus

George Webb

The first system of musical notation is in 4/4 time. The right hand (treble clef) contains a melody of eighth and quarter notes. The left hand (bass clef) contains a simple bass line with quarter notes. Below the staff, the Roman numerals I, IV, and I are written under the first, second, and third measures respectively.

The second system of musical notation continues the melody and bass line. Below the staff, the Roman numerals V, I, IV, I, and V are written under the first, second, third, fourth, and fifth measures respectively.

The third system of musical notation continues the melody and bass line. Below the staff, the Roman numerals I, V, I, and IV are written under the first, second, third, and fourth measures respectively.

The fourth system of musical notation concludes the piece. Below the staff, the Roman numerals I, V, I, IV, I, V, and I are written under the first, second, third, fourth, fifth, sixth, and seventh measures respectively.

This is how it should look:

Stand Up, Stand Up For Jesus

George Webb

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment. Chord markings (I, IV, V) are placed below the bass staff to indicate the harmonic structure. The piece concludes with a double bar line.

Chord markings for the first system: I, IV, I

Chord markings for the second system: V, I, IV, I, V

Chord markings for the third system: I, V, I, IV

Chord markings for the fourth system: I, V, I, IV, I, V, I

My Jesus, I Love Thee

A. J. Gordon
arr. by Gail Smith



Come, Thou Almighty King

arr. by Gail Smith

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature is one sharp (F#). The score is divided into four systems, each containing four measures. The first system begins with a *mf* dynamic marking. The second system includes a *V* (Crescendo) marking under the second measure. The third system includes an *8va* (Octave up) marking above the first measure. The fourth system includes a *dim* (Diminuendo) marking above the fourth measure. The score concludes with a double bar line.

Chapter 6

In the following gospel songs, the phrases are marked A B etc. so that you may identify the repeated phrases. The songs are in the following form:

"Brethren, We Have Met To Worship"	A A B A
"O The Deep, Deep Love Of Jesus"	A A B A
"Love Lifted Me"	A B A B
"Rock Of Ages"	A A B
"For The Beauty Of The Earth"	A A B
"Jesus, Lover Of My Soul"	A A B A
"Come, Thou Fount Of Every Blessing"	A A B A

Here are some ideas for playing repeated phrases. A phrase may be repeated:

1. Identically
2. With embellishment
3. With a change of harmony
4. With a change of style of accompaniment
5. With a change of register
6. With a change of color

One of the basic ideas in musical form is that of symmetry or balance. As a rule, the initial phrase of a hymn is balanced by an answering phrase; the first is called the antecedent phrase, the second, the consequent phrase. The first phrase states a musical idea, and the second follows in consequence. These two related phrases are called a period. A double period consists of four phrases.

The following is an example of a double period (16 measures):



There is no strict rule as to phrase length: three-measure and five-measure phrases do occur in hymns. The following hymn phrases are examples of some irregular phrases:

2-measure phrase



3-measure phrase



4-measure phrase



5-measure phrase



A A B A

Brethren, We Have Met To Worship

William Moore
arr. by Gail Smith

(A)

(A)

(B)

(A)

* This is a **grace note** and is sounded very quickly before the chord.

Just one chord is needed to harmonize with the melody. Try playing the chord these other ways:

O The Deep, Deep Love Of Jesus

Thomas J. Williams
arr. by Gail Smith



A A B A

O The Deep, Deep Love Of Jesus

Thomas J. Williams
arr. by Gail Smith

① Dm A Dm A Dm

mf

F/C C A Dm Gm A Dm

②

Dm Csus

③ played an octave higher

The musical score is written for piano in 4/4 time. It features a key signature of one flat (B-flat). The score is divided into sections A, B, and A, with a final section marked 'played an octave higher'. The chords are indicated above the staff: Dm, A, Dm, A, Dm, F/C, C, A, Dm, Gm, A, Dm, Dm, and Csus. The melody is primarily composed of eighth and quarter notes, with triplets indicated by a '3' over the notes. The bass line consists of eighth and quarter notes, also with triplets. The dynamic marking *mf* (mezzo-forte) is present in the first section. The score is arranged by Gail Smith, based on the original by Thomas J. Williams.

A B A B

Love Lifted Me

Howard E. Smith
arr. by Gail Smith

Moderato

① A

mf

This system shows the first four measures of the piece. The treble clef has a key signature of one flat (Bb) and a 6/8 time signature. The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a key signature of one flat (Bb) and a 6/8 time signature. The accompaniment consists of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

② B

This system shows the next four measures. The treble clef has a key signature of one flat (Bb) and a 6/8 time signature. The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a key signature of one flat (Bb) and a 6/8 time signature. The accompaniment consists of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

③ A

This system shows the next four measures. The treble clef has a key signature of one flat (Bb) and a 6/8 time signature. The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a key signature of one flat (Bb) and a 6/8 time signature. The accompaniment consists of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

④ B

This system shows the final four measures. The treble clef has a key signature of one flat (Bb) and a 6/8 time signature. The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a key signature of one flat (Bb) and a 6/8 time signature. The accompaniment consists of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

A B A

Rock Of Ages

Thomas Hastings
arr. by Gail Smith

①

mp



②



③



A A B

For The Beauty Of The Earth

Conrad Kocher
arr. by Gail Smith

The musical score is written for piano in 4/4 time, key of D major (one sharp). It consists of four systems of music. The first system is marked with a circled 'A'. The second system is also marked with a circled 'A'. The third system is marked with a circled 'B'. The fourth system is the final system of the piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and bar lines.

A A B A

Jesus, Lover Of My Soul

Joseph Parry
arr. by Gail Smith

① A

mp

① A

① B

① A

A A B A

Come, Thou Fount Of Every Blessing

Traditional American Melody
arr. by Gail Smith

The piano score is written in 3/4 time and consists of five systems of music, each with a treble and bass staff. The first system is marked with a circled 'A' above the first measure. The second system is also marked with a circled 'A' above the first measure. The third system is marked with a circled 'B' above the first measure. The fourth system is marked with a circled 'A' above the first measure. The fifth system is marked with a circled 'A' above the first measure. The music is a traditional American melody arranged by Gail Smith.

Introducing Cadences

Cadences create a sense of repose or resolution at the end of a melodic or harmonic phrase. The strength and finality vary according to the chords used.

Here are the different kinds:

Authentic



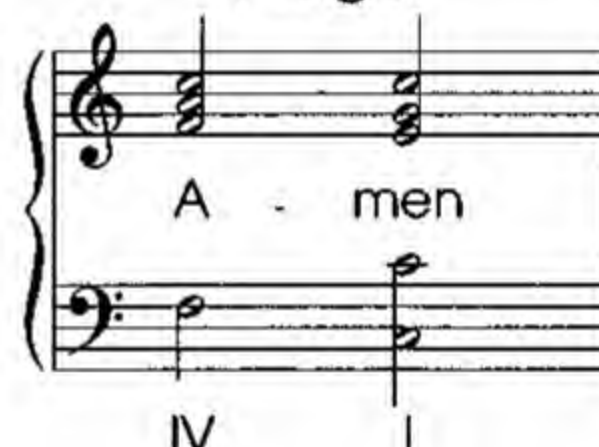
Dominant Seventh



Half or Imperfect



Plagal



Deceptive



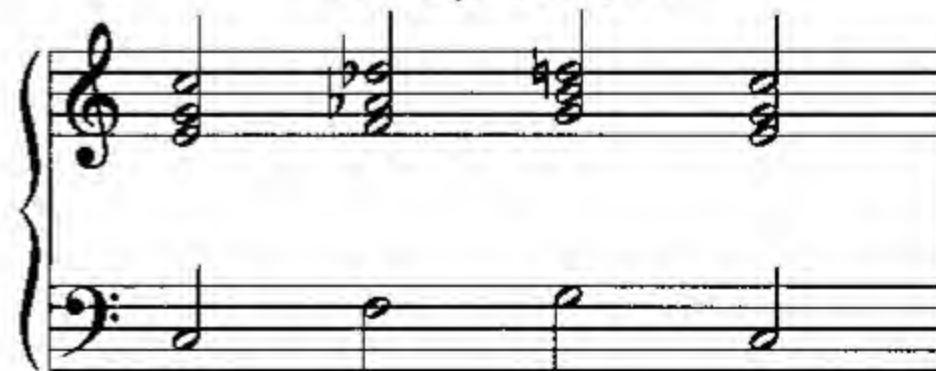
Anticipation



Perfect Authentic



Neopolitan



Chapter 7

You can learn the following 88 patterns for the left hand and use them to play gospel songs. There are over twenty hymns in this chapter to show you how to apply these 88 patterns.

88 Left-Hand Patterns

The image displays 88 numbered musical patterns for the left hand, arranged in eight rows of five patterns each. The first row contains patterns 1 through 5, the second row 6 through 10, the third row 11 through 15, the fourth row 16 through 20, the fifth row 21 through 25, the sixth row 26 through 30, the seventh row 31 through 35, and the eighth row 36 through 40. Each pattern is written on a single staff in bass clef with a 4/4 time signature. The patterns consist of various rhythmic and melodic sequences, including eighth notes, quarter notes, and half notes, often with triplet markings. The notation is clear and easy to read, with each pattern starting on a new line.



For additional left-hand fills, order a copy of *The Complete Book of Improvisation, Fills and Chord Progressions* by Gail Smith, published by Mel Bay.

37 38 39 40 41

42 43 44 45

46 47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

62 63 64 65

66 67 68 69

70 71 72 73

74 75 76 77

78 79 80 81

82 83 84

85 86 87 88

70

The Battle Hymn Of The Republic

mf Pattern #1 Pattern #41

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system includes the dynamic marking *mf* and labels for 'Pattern #1' and 'Pattern #41'. The notation features a treble and bass staff joined by a brace. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat). The score concludes with a double bar line at the end of the fifth system.

He's Got The Whole World In His Hands

Spiritual

Three systems of piano accompaniment for the song "He's Got The Whole World In His Hands". The music is in 4/4 time with a key signature of one flat (B-flat). The first system includes a label "Bass pattern #1" above the bass staff. The melody in the treble staff features a mix of eighth and quarter notes, often beamed together. The bass line consists of steady eighth-note patterns. The piece concludes with a final chord in the treble staff.

He Is Lord

Moderato

Two systems of piano accompaniment for the song "He Is Lord". The music is in 4/4 time with a key signature of one flat (B-flat). The first system includes a dynamic marking *mf* and a label "Pattern #33" above the bass staff. The melody in the treble staff is composed of eighth and quarter notes. The bass line features a consistent eighth-note pattern. The piece ends with a final chord in the treble staff.

Jesus Loves Me

arr. by Gail Smith

mf

Pattern #80

The first system of the piano accompaniment is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking *mf* is placed above the first measure of the right hand. The label 'Pattern #80' is placed above the second measure of the right hand.

The second system continues the piano accompaniment. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3.

The third system continues the piano accompaniment. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3.

Pattern #82

The fourth system continues the piano accompaniment. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. The label 'Pattern #82' is placed above the first measure of the right hand. The system ends with a triplet of eighth notes in the right hand: G4, A4, B4.

The fifth system continues the piano accompaniment. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. The system ends with a final chord in the right hand: G4, A4, B4, C5.

Just As I Am

William Bradbury
arr. by Gail Smith



When The Roll Is Called

James M. Black
arr. by Gail Smith



Nothing But The Blood

Robert Lowry
arr. by Gail Smith

Bass pattern #45

Pattern #47

Pattern #18

Standing On The Promises

R. Kelso Carter
arr. by Gail Smith

8va

mf Pattern #50

Pattern #53

8va

Pattern #51

Pattern #1

Pattern #46

Glory To His Name

John H. Stockton
arr. by Gail Smith

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a half note F#4, followed by quarter notes G4, A4, B4, and C5. The bass line in the bass clef starts with a half note F#2, followed by quarter notes G2, A2, and B2. The first measure is marked with a mezzo-forte (*mf*) dynamic. The second measure contains a triplet of eighth notes (G#4, A4, B4) in the treble and a half note C3 in the bass. The third measure features a triplet of eighth notes (C5, B4, A4) in the treble and a half note D3 in the bass.

The second system continues the piece. The treble clef features a series of chords: F#4-A4, G4-B4, and A4-C5. The bass line consists of a steady eighth-note pattern: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

The third system is labeled "Pattern #55". The treble clef contains chords: F#4-A4, G4-B4, and A4-C5. The bass line continues with the eighth-note pattern: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

The fourth system is labeled "Pattern #57". The treble clef features chords: F#4-A4, G4-B4, and A4-C5. The bass line continues with the eighth-note pattern: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

The fifth system concludes the piece. The treble clef features chords: F#4-A4, G4-B4, and A4-C5. The bass line continues with the eighth-note pattern: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The final measure contains a triplet of eighth notes (G#4, A4, B4) in the treble and a half note C3 in the bass.

My Country, 'Tis Of Thee

Samuel F. Smith, 1832

arr. by Gail Smith



America The Beautiful

Katherine Bates

Samuel A. Ward
arr. by Gail Smith



Pass Me Not, O Gentle Savior

William H. Doane
arr. by Gail Smith

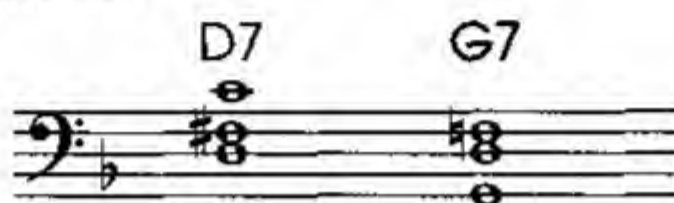
The piano score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *mp* (mezzo-piano). The score consists of five systems of two staves each. The right hand plays a melody with chords, while the left hand provides a steady eighth-note accompaniment. A label 'Pattern #73' is placed above the right staff in the third system. The piece concludes with a double bar line in the fifth system.

The dominant seven chord in the key of F is C Dominant Seven:



"Softly And Tenderly" contains two other dominant seven chords. We call these chords "secondary-dominant" chords. They sound like dominant sevens but belong to other keys. Think of these chords as just visiting this key and not living there.

These are the two chords to listen for:



Softly And Tenderly

Will L. Thompson
arr. by Gail Smith

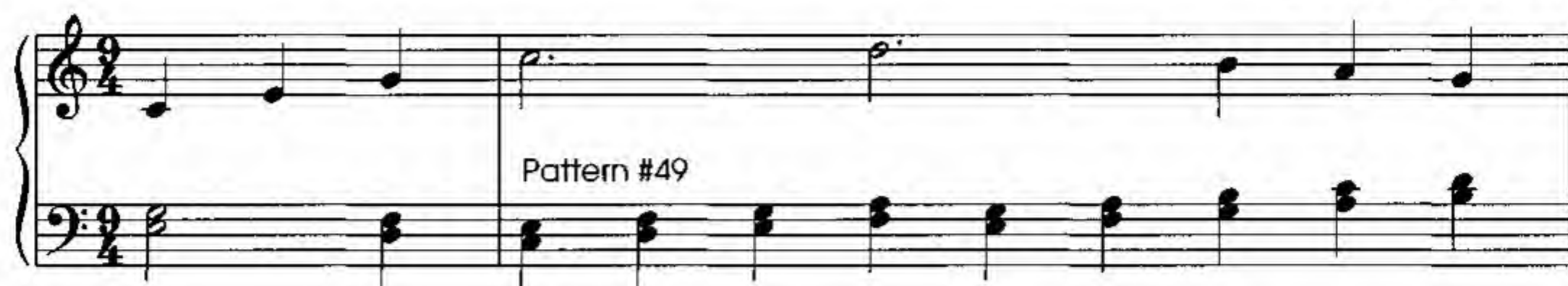
Moderato





Morning Song

Gaelic Melody
arr. by Gail Smith



Amazing Grace

Traditional
arr. by Gail Smith



At Calvary

Daniel B. Towner, 1895
arr. by Gail Smith

Pattern #77



Silent Night

Franz Gruber
arr. by Gail Smith

mf Pattern #35 Pattern #33

Away In A Manger

James R. Murray
arr. by Gail Smith

The first system of musical notation is in 3/4 time with a key signature of one flat (Bb). It begins with a mezzo-piano (*mp*) dynamic marking. The right hand starts with a whole note chord (Bb, D, F) and then moves to a series of eighth notes. The left hand plays a continuous eighth-note accompaniment. The system is divided into measures, with the first measure containing the *mp* marking and the subsequent measures labeled 'Pattern #35', 'Pattern #33', and 'Pattern #28'.

The second system continues the musical piece, maintaining the 3/4 time signature and Bb key signature. The right hand continues with eighth-note patterns, and the left hand maintains its eighth-note accompaniment.

The third system continues the musical piece, maintaining the 3/4 time signature and Bb key signature. The right hand continues with eighth-note patterns, and the left hand maintains its eighth-note accompaniment.

The fourth system concludes the musical piece, maintaining the 3/4 time signature and Bb key signature. The right hand features a long, flowing eighth-note line that spans across the measures, while the left hand continues with its eighth-note accompaniment.

The First Noel

English Carol
arr. by Gail Smith

This musical score is a piano arrangement of the English Carol 'The First Noel' by Gail Smith. It is written in 3/4 time and begins with a mezzo-piano (*mp*) dynamic. The score is organized into six systems, each consisting of a grand staff with a treble and bass clef. The melody is primarily carried by the treble staff, while the bass staff provides harmonic support with various patterns, including a specific 'Pattern #35' in the fourth system. The piece concludes with a final cadence in the sixth system.

What Child Is This

Greensleeves
arr. by Gail Smith





In this next gospel song, we use several left-hand patterns. Chords and patterns are adjusted to sound just right with the melody.

The F Major chord is played these six different ways to fit the melody:



Practice these patterns, then play the arrangement of "Trust And Obey." When you can play it well, try playing the right hand in octaves.

Trust And Obey

Daniel B. Towner
arr. by Gail Smith

Moderato



The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The bass line starts on a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The music is written in a simple, folk-like style with no ornaments or slurs.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of eighth and sixteenth notes. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note A3. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece is divided into three measures by vertical bar lines. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody with a slight variation in the bass line. The third measure concludes the phrase with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, and a half note F#4. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The bass line consists of a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, and a half note F#3. The score is divided into two measures by a vertical bar line.

Holy, Holy, Holy

John Dykes
arr. by Gail Smith



Chapter 8

Common Meter, Long Meter, and Short Meter-16 are determined by the words of the hymn.
Count the number of syllables in each phrase and that will give you the meter.

Example 1. Common Meter - 8 6 8 6

Oh God, our help in ages past,	8 syllables
Our hope for years to come,	6 syllables
Our shelter from the stormy blast,	8 syllables
And our eternal home!	6 syllables

O God, Our Help In Ages Past

Psalm 90
Isaac Watts, 1719

St. Anne

William Croft, 1708



1. O God, our help in a - ges past, Our hope for years to come,
 2. Un - der the shad - ow of Thy throne Still may we dwell se - cure;
 3. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
 4. A thou - sand a - ges in Thy sight Are like an eve - ning gone;
 5. O God, our help in a - ges past, Our hope for years to come,

Our shel - ter from the storm - y blast, And our e - ter - nal home!
 Suf - fi - cient is Thine arm a - lone, And our de - fense is sure.
 From ev - er - last - ing Thou art God, To end - less years the same.
 Short as the watch that ends the night, Be - fore the ris - ing sun.
 Be Thou our guide while life shall last, And our e - ter - nal home! A - men.

O God, Our Help In Ages Past

St. Anne

Common meter 8 6 8 6

William Croft
arr. by Gail Smith



1. O God, our help in a - ges past, Our hope for years to come,
 2. Un - der the shad - ow of Thy throne Still may we dwell se - cure;
 3. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
 4. A thou - sand a - ges in Thy sight Are like an eve - ning gone;
 5. O God, our help in a - ges past, Our hope for years to come,

Our shel - ter from the storm - y blast, And our e - ter - nal home!
 Suf - fi - cient is Thine arm a - lone, And our de - fense is sure.
 From ev - er - last - ing Thou art God, To end - less years the same.
 Short as the watch that ends the night, Be - fore the ris - ing sun.
 Be Thou our guide while life shall last, And our e - ter - nal home! A - men.

Example 2. Short Meter - 6 6 8 6

Blest be the tie that binds	6 syllables
Our hearts in Christian love;	6 syllables
The fellowship of kindred minds	8 syllables
Is like to that above.	6 syllables

Blest Be The Tie That Binds

Dennis

John Fawcett, 1739/40-1817

Melody by J.G. Nägeli, 1768-1836
Adopted by Lowell Mason, 1792-1872

1. Blest be the tie that binds Our hearts in Chris - tian love;
 2. Be - fore our Fa - ther's throne We pour our ar - dent prayers;
 3. We share each oth - er's woes, Each oth - er's bur - dens bear,
 4. When we are called to part It gives us in - ward pain,

The fel - low - ship of kin - dred minds Is like to that a - bove.
 Our fears, our hopes, our aims are one, Our com - forts and our cares.
 And of - ten for each oth - er flows The sym - pa - thiz - ing tear.
 But we shall still be joined in heart, And hope to meet a - gain. A - men.

Blest Be The Tie That Binds

Dennis

Short Meter 6 6 8 6

Lowell Mason

Example 3. Long Meter - 8 8 8 8

Praise God from whom all blessings flow;	8 syllables
Praise Him, all creatures here below;	8 syllables
Praise Him above, ye heav'nly host;	8 syllables
Praise Father, Son, and Holy Ghost.	8 syllables

Praise God From Whom All Blessings Old 100th

Doxology
Thomas Ken. 1709

Genevan Psalter, 1551

Praise God from whom all bless-ings flow; Praise Him, all crea-tures here be-low;

Praise Him a-bove, ye heav'n-ly host; Praise Fa-ther, Son, and Ho-ly Ghost. A-men

The Doxology

Long Meter 8 8 8 8

arr. by Gail Smith

The Doxology

Chapter 9

Right-Hand Patterns

The following seven fills are used in the next several gospel songs:



The Lord's My Shepherd, I'll Not Want

Scottish Psalter

The piano accompaniment is written in 3/4 time with a key signature of one flat (B-flat). The right hand plays a simple melody, while the left hand provides a harmonic foundation with chords. The chords are indicated by letters above the right-hand staff: F, G, C, and F. The piece consists of 12 measures, with the final measure ending with a double bar line.

Now play the song again, and add this fill for F, C, or G when the right hand has a half note:

Fill #1

This section shows a short melodic phrase in the right hand, which can be used as a fill when the right hand has a half note. The phrase is written in 3/4 time and consists of three measures, each corresponding to a different chord: F, C, and G. The notes are: F (quarter), G (quarter), A (quarter) for F; C (quarter), D (quarter), E (quarter) for C; and G (quarter), A (quarter), B (quarter) for G.

This is how you'll start in the right hand:

This section shows the starting notes for the right hand in the piano accompaniment. The notes are: F (quarter), G (quarter), A (quarter) for F; C (quarter), D (quarter), E (quarter) for C; and G (quarter), A (quarter), B (quarter) for G. The piece consists of 12 measures, with the final measure ending with a double bar line.

Oh, How I Love Jesus

Early American Melody
arr. by Gail Smith

The first system of musical notation for 'Oh, How I Love Jesus' is in 6/8 time and B-flat major. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The bass staff begins with a half note G3, a quarter note A3, and a half note Bb3. A fermata is placed over the final measure of the treble staff, which contains a half note Bb4. The label 'R.H. Fill #4' is positioned below the treble staff.

The second system of musical notation continues the piece. The treble staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note G3, a quarter note A3, and a half note Bb3. The system concludes with a half note Bb4 in the treble staff and a half note Bb3 in the bass staff.

The third system of musical notation continues the piece. The treble staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note G3, a quarter note A3, and a half note Bb3. The system concludes with a half note Bb4 in the treble staff and a half note Bb3 in the bass staff.

Jesus Never Fails

arr. by Gail Smith

The first system of musical notation for 'Jesus Never Fails' is in 4/4 time and B-flat major. It features a treble and bass staff. The treble staff begins with a half note G4, a quarter note A4, and a half note Bb4. The bass staff begins with a half note G3, a quarter note A3, and a half note Bb3. A fermata is placed over the final measure of the treble staff, which contains a half note Bb4. The label 'R.H. Fill #7' is positioned below the treble staff.

The second system of musical notation continues the piece. The treble staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note G3, a quarter note A3, and a half note Bb3. The system concludes with a half note Bb4 in the treble staff and a half note Bb3 in the bass staff.

Only Trust Him

John H. Stockton
arr. by Gail Smith

First system of musical notation. The right hand (treble clef) features a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a steady eighth-note accompaniment. A label "R.H. Fill #1" is positioned above the right-hand staff.

Second system of musical notation. The right hand continues the melody with various rests and notes. Labels "R.H. Fill #6" and "R.H. Fill #2" are placed above the right-hand staff.

Third system of musical notation. The right hand features a series of chords and some melodic fragments. The left hand continues with its eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with its eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with some rests. The left hand continues with its eighth-note accompaniment.

Day By Day Medley

Swedish Hymn
arr. by Gail Smith

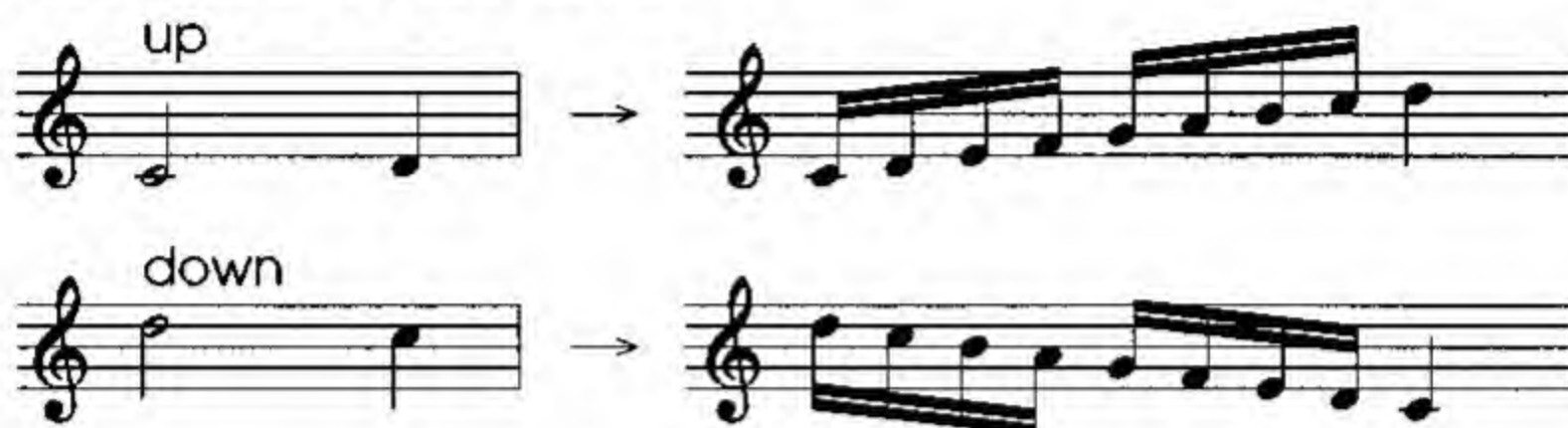
mp

R.H. Fill #3

The Two-Beat Fill for the Right Hand

When a half note or two quarter notes on the same pitch are followed by a note a step up, you may fill in the two beats with a scale up to the melody note an octave higher. Or when a half note or two quarter notes are followed by a note a step down, you may fill in the two beats with a scale down to the next melody note an octave lower.

Here are two examples of this kind of fill:



In the next song, number each place you can use this fill. The first 4 are done for you.

Like A River Glorious

The image shows the musical score for the song "Like A River Glorious". The score consists of six staves of music in 4/4 time, with a key signature of one flat (Bb). The first staff has four positions numbered 1, 2, 3, and 4 where a two-beat fill can be used. The other five staves are blank for the student to find and number additional fill opportunities.

On the next two pages you will see some of the fills written out. How many did you find?

Like A River Glorious

James Mountain
arr. by Gail Smith

mf

cresc.

My Jesus I Love Thee

A.J. Gordon
arr. by Gail Smith

2-beat fill

mf

The score is written for piano in 4/4 time, key of B-flat major. It consists of five systems of two staves each. The first system includes a '2-beat fill' and a mezzo-forte (*mf*) dynamic marking. The music features a steady bass line and a more active treble line with various melodic and harmonic patterns.

What A Friend

Charles C. Converse
arr. by Gail Smith

A piano score for the hymn "What A Friend" in 4/4 time, featuring a 2-beat fill in the first measure. The score is written for piano with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). The music is divided into five systems, each with two staves. The first system includes a "2-beat fill" annotation. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals).

Angels We Have Heard On High

French Carol
arr. by Gail Smith



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a harmonic line with chords and single notes. A bracket connects the two staves. The text "2-beat fill" is written above the treble staff in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic line with chords and single notes.

Third system of musical notation. The treble clef staff has a dotted line above it labeled "8va". The melodic line continues. The bass clef staff continues the harmonic line.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic line. The system ends with a double bar line.

Jesus! What A Friend Of Sinners

(Hyfrydol 8787)

Rowland H. Prichard
arr. by Gail Smith

Easy arrangement

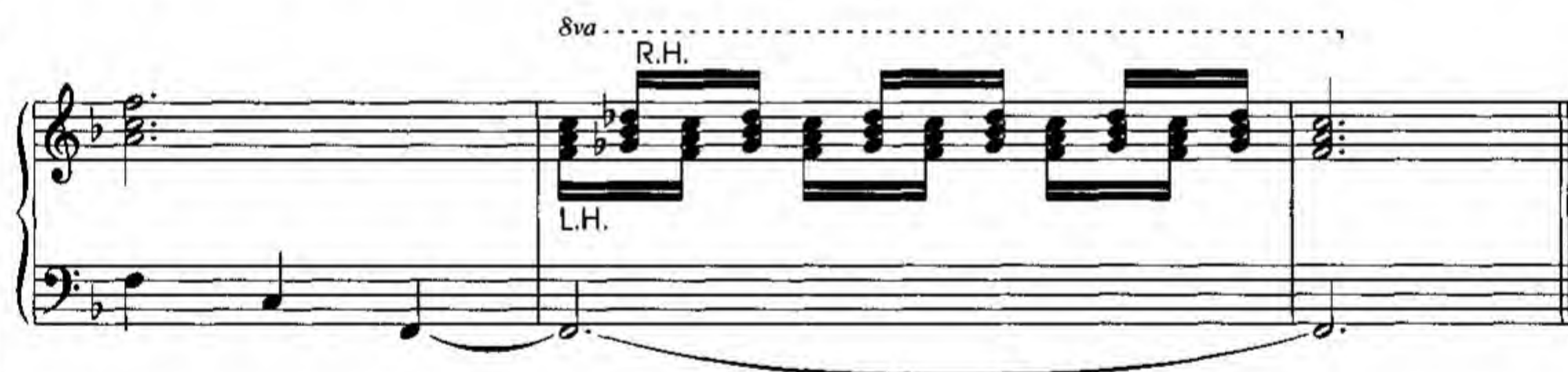
The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into five systems. The first system includes fingerings (1-5) and a dynamic marking of *mf*. The second and third systems continue the melody and accompaniment. The fourth system is identical to the third. The fifth system includes a 3-beat fill marked with an asterisk, followed by a *loco* section, and another 3-beat fill. The final system concludes the piece. Fingerings are indicated by numbers 1-5 above the notes. The *loco* section is indicated by a dashed line and the word *loco* above the staff.

mf

8va *loco* 8va

1 5 4 3 2 1 4 3 2 1 3 2

3-beat fill* 3-beat fill*



*Three-beat fill: Go to the note a fifth higher than the note of the next measure, and play down from there:



The Octave-Jump Fill for the Right Hand

This pattern can be used in gospel songs to fill in between two beats followed by the same note:

The four examples show the pattern in different keys and starting notes:

- Example 1: Starting on C4, scale runs C4-D4-E4-F4-G4-A4-B4-C5, then jumps to C5 and returns to C4.
- Example 2: Starting on Bb3, scale runs Bb3-C4-D4-Eb4-F4-G4-Ab4-Bb5, then jumps to Bb5 and returns to Bb3.
- Example 3: Starting on Ab3, scale runs Ab3-Bb3-C4-D4-Eb4-F4-G4-Ab5, then jumps to Ab5 and returns to Ab3.
- Example 4: Starting on G3, scale runs G3-A3-Bb3-C4-D4-E4-F4-G5, then jumps to G5 and returns to G3.

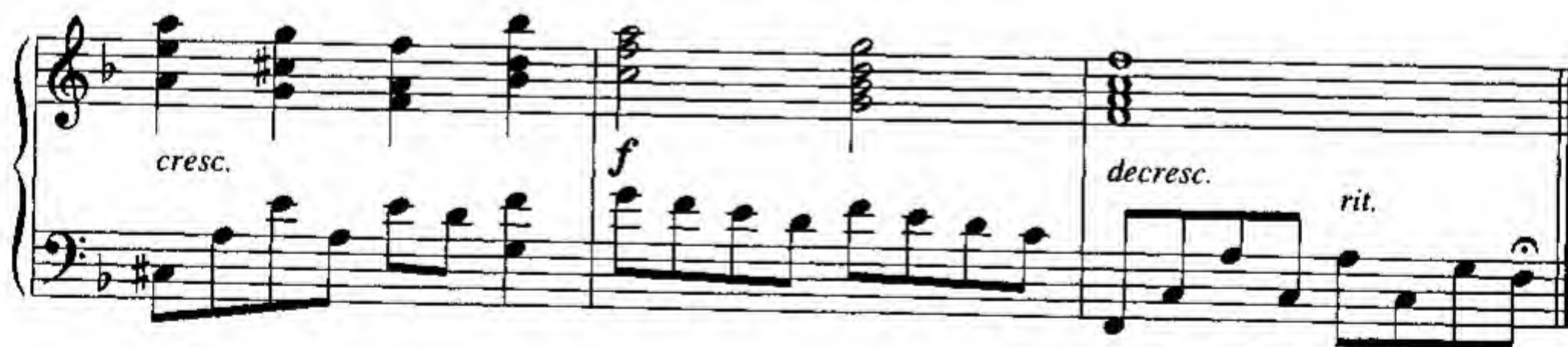
Reverse octave jump

You will always land on the correct note when you play this octave jump followed by a scale!

Abide With Me

William H. Monk
arr. by Gail Smith

The score is in 4/4 time and consists of two systems. The first system starts with a piano (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system starts with a mezzo-forte (*mf*) dynamic in the right hand and a crescendo (*cresc.*) marking in the left hand. Fingerings 1, 2, 1 are indicated for the right hand in the second system.



Thanksgiving Hymn

Moderato

Kremser
arr. by Gail Smith

The first system of musical notation for the Thanksgiving Hymn. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The first measure is marked 'mp' (mezzo-piano). The melody in the treble clef begins with a quarter rest, followed by eighth and quarter notes. The bass line starts with a half note. The system ends with a measure marked 'mf' (mezzo-forte).

The second system of musical notation. The treble clef features a more active melody with eighth and sixteenth notes. The bass line continues with a steady eighth-note accompaniment.

The third system of musical notation. It includes a dynamic marking of 'mp' at the beginning. In the third measure, the treble clef has a rapid ascending scale, with the annotation 'octave jump' written below it. The bass line continues its accompaniment.


The fourth system of musical notation. The treble clef melody continues with a mix of eighth and quarter notes. The bass line remains consistent with the previous systems.

The fifth and final system of musical notation. It begins with a 'rit.' (ritardando) marking. The treble clef features a final melodic flourish with a half note. The bass line concludes with a half note. The system ends with a double bar line.


Four-Beat Fills

To use the chart below, determine the distance between the two notes, then select the four-beat fill accordingly.

① Same note → 

② Up one step → 

③ Up a third → 

④ Up a fourth → 

⑤ Up a fifth → 

⑥ Same note → 

⑦ Down one step → 

⑧ Down a third → 

"Onward Christian Soldiers" on the next page has many whole notes in it that can be filled in with the Four-Beat Fill.

Onward Christian Soldiers

Arthur S. Sullivan
arr. by Gail Smith

① (Same note)

The first system of the piano accompaniment for 'Onward Christian Soldiers'. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

The second system of the piano accompaniment. The right hand continues the melodic pattern with chords and moving lines, and the left hand maintains the bass line.

⑤ (Up a 5th)

The third system of the piano accompaniment. The right hand introduces a new melodic phrase marked with a circled 5, indicating it is five notes higher than the previous one. The left hand continues the bass line.

The fourth system of the piano accompaniment. The right hand features a series of chords and a melodic line, while the left hand continues the bass line.

Add fill (same note)

The fifth system of the piano accompaniment. The right hand includes a 'fill' section with chords, marked with the instruction 'Add fill (same note)'. The left hand continues the bass line.

⑦ (Down a step)



Add fill (up a third*)



*When you have four beats and the note in the next measure is a third higher, you play a two-octave scale up to that note:



Chapter 10

Special Effects for the Pianist

Chimes: The right hand plays an interval of a 4th. The left hand plays an interval of a 6th. Both hands have the same melody note on top.



Polytonality: The simultaneous use of two or more tonalities. This chord ending has also been called the "Petrushka Chord," since Stravinsky first used it in that composition.



Tremolo: This is the rapid alternation of two notes, generally an octave apart. This produces a very dramatic effect when the damper pedal is held down. This effect was first written and used in a piano composition by Carl Maria von Weber in his Sonata in A♭, Op. 39. He was born in 1786 and was a child prodigy. His father was the uncle of Mozart's wife. Thus he and Mozart were first cousins by marriage.

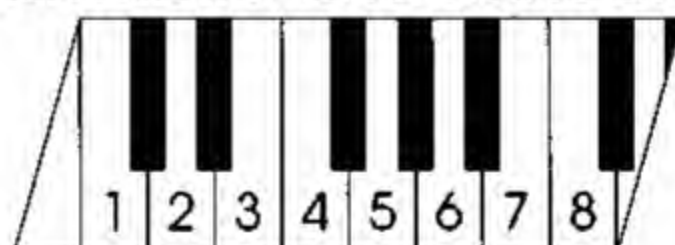
Written



Played



Introducing Harmonic and Melodic Intervals



Harmonic intervals - 2 tones played together



Melodic intervals - 2 tones played separately



Church Chimes

Church Mode
Lowel Mason

Slow

15va *

mp

8va

Red.

15va

8va

Red.

15va

8va

Red.

15va

8va

Red.

* "15va" means play two octaves higher than written.

Joy To The World

George Friedrich Handel
arr. by Gail Smith

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system includes a 'Red.' marking and fingerings 2, 3, 4. The second system includes fingerings 1, 2, 5. The third and fourth systems continue the piano accompaniment. The score is arranged by Gail Smith.

Christ The Lord Is Risen Today

Easter Hymn 7777
arr. by Gail Smith

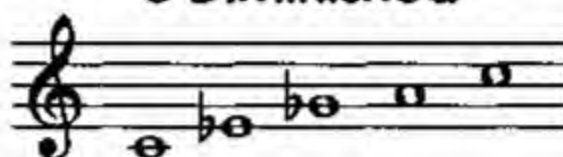


The Diminished Chord

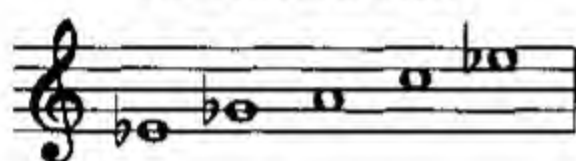
The diminished chord may be used as a substitution chord to change the harmony when the chord would remain the same otherwise.

All twelve diminished chords really boil down to only three! The others are all inversions of the first three chords (C, D, and E) and all their inversions:

C Diminished



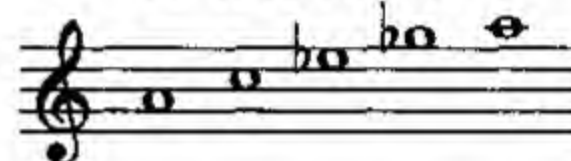
E \flat Diminished



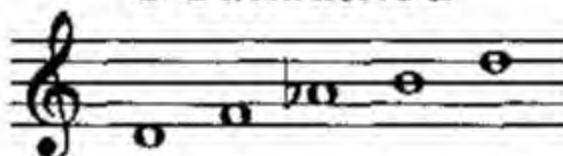
G \flat Diminished



A Diminished



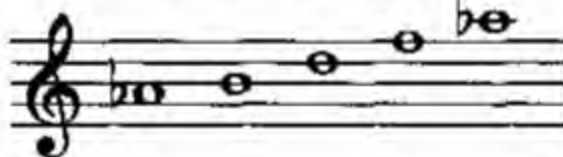
D Diminished



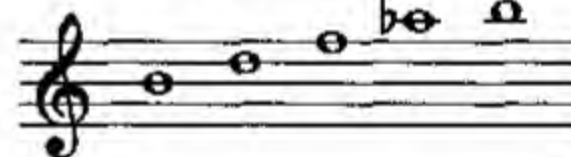
F Diminished



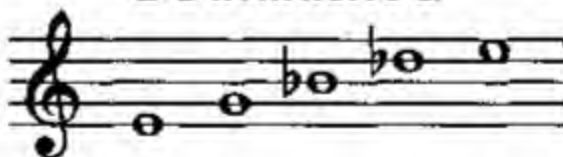
A \flat Diminished



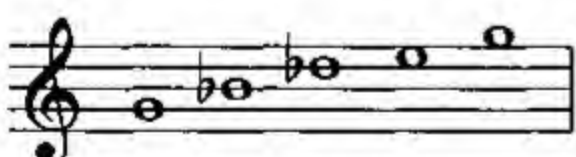
B Diminished



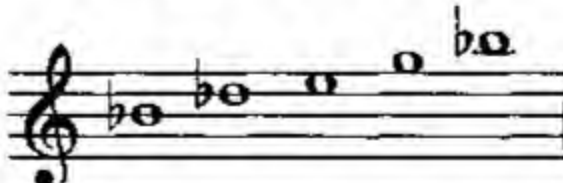
E Diminished



G Diminished



B \flat Diminished



D \flat Diminished



Sweet Hour Of Prayer

William B. Bradbury
arr. by Gail Smith



Whatever the melody note is, use that diminished chord. It's that simple.

Arranging Tips

Come Thou Almighty King In Five Different Settings

① **Chimes:** Perfect 4ths in Right Hand, Major 6ths in Left Hand

15va
8va

This musical score is for a chimes arrangement. It is written for two staves in G major, 3/4 time. The right hand consists of perfect fourths, and the left hand consists of major sixths. The melody is in the right hand. The score is marked with '15va' and '8va' to indicate the pitch range.

② **Modern Harmony:** Perfect 4ths

This musical score is for a modern harmony arrangement. It is written for two staves in G major, 3/4 time. The right hand consists of perfect fourths, and the left hand consists of perfect fourths. The melody is in the right hand.

③ **Melody in Bass**

This musical score is for a melody in the bass setting. It is written for two staves in G major, 3/4 time. The right hand consists of a continuous eighth-note accompaniment, and the left hand consists of the melody. The melody is in the bass.

④ **Change of Meter**

This musical score is for a change of meter arrangement. It is written for two staves in G major, 4/4 time. The right hand consists of perfect fourths, and the left hand consists of perfect fourths. The melody is in the right hand.

⑤ **Change of Mode:** G Minor - parallel minor

This musical score is for a change of mode arrangement. It is written for two staves in G minor, 3/4 time. The right hand consists of perfect fourths, and the left hand consists of perfect fourths. The melody is in the right hand.

Congratulations! You have completed all the songs in this book. Keep reviewing the pieces and try to memorize several of your favorite gospel songs.

You may find it extremely helpful now to purchase my book, *The Complete Book of Improvisation, Chord Progressions & Fills*, published by Mel Bay Publications. Try to learn all the different fills in that book and apply them to your favorite hymns. Also, you might like to play the arrangements in my book, *Country Gospel Songs For Piano Solo*.

Until we meet at a workshop or church concert, take care and God Bless You.

GAIL SMITH

